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FAMILY OF RICHARD WAGNER NOT IN DESTITUTE CIRCUMSTANCES AS REPORTED

The MUSICAL COURIER Obtains Two Well Founded Reports Contradicting Previous Press Stories Sent Here from Europe—Due to Existing Conditions Abroad, Family Fortune Has Shrunk and There Is No Revenue from Copyrights, But Cosima Is Not in Actual Want—Movement on Foot to Have All Opera Houses Pay Her a Voluntary Royalty on Receipts from Wagner Performances

Within the last few weeks the daily newspapers have printed a number of dispatches from Europe to the effect that the family of Richard Wagner is in destitute circumstances—in fact, in actual need. The MUSICAL COURIER did not believe these stories, and instructed its Berlin office to have private and special investigation made. This has been done with the utmost care, the information being secured from two separate and independent sources, one of which is very close to the Wagner family. For obvious reasons the MUSICAL COURIER does not give the names of the persons who obtained the information, but it has every confidence in their honesty and in the accuracy of the reports submitted. The first report is as follows:

"The reports about Cosima Wagner being near starvation are exaggerated. It is quite out of the question that anyone here would allow an old lady like that to be in want. But the fact is that the Wagner fortune, which consisted of several millions, has shrunk in value, like every other capital here. Also, the copyrights on Wagner's operas having expired in 1913, there is no longer any revenue from the publishers and the opera houses. There is, however, a movement on foot to have all opera houses pay to Wagner's widow a voluntary royalty of 1 or 2 per cent. on the receipts from Wagner performances. The Vienna Volksoper has started it, and Munich and other operas will probably follow shortly. If the Metropolitan were to follow suit, the troubles of the Wagner family would be over.

"Siegfried, who has the responsibility for his mother's subsistence, earns no money, it is said, and spends his time in writing dull operas, that are invariably unsuccessful. It is said he is even suspected of paying for their publication, for they are being published, and it is hardly probable any publisher would invest money in them. For the rest, he consorts with the Teutonic nationalists and monarchists, and gives out indiscreet interviews (in London) about German art being the only art, etc.

"None of Wagner's three surviving daughters are well off, either, and the son of one of them, the Countess Gräfin, plays the flute in a Dresden orchestra.

"To sum up, therefore, all the members of the Wagner family are hard up, and some of them pitifully so; but Cosima, personally, is not in actual want. What they hope for—namely, the revival of the Bayreuth festivals—is hopeless in my opinion."

ANOTHER REPORT.

The second report read as follows:

"It is quite natural that the Wagner family, like many others dependent on revenue from capital, must live on a limited domestic scale. The Wagner household consists of fifteen people, and Cosima herself constantly requires two people for her personal attention. All of this, of course, runs into money these days. I might mention that the old lady, in her eighty-fifth year, is very weak, but, relatively speaking and considering her age, quite well, only having to forego her daily walks in the garden.

"It would be very embarrassing for the family, especially Siegfried, should any public donations be asked."

[The MUSICAL COURIER has long considered that the revival of the Bayreuth festival under present economic conditions in Germany is not only next to impossible, but also quite inadvisable as well. It advises its readers seriously against any contribu-

tions toward such a revival at the present time, when so much actual want exists among musicians in Germany and Austria, to the relief of which any contributions can be much better applied. Such a fund is being raised here in America, and this paper has donated space for weeks past to advertise it and list the contributors.

The memory of Wagner is kept sufficiently green through the innumerable performances of his works which are taking place not only in his native land, but also all through the civilized world. The idea of the payment of voluntary

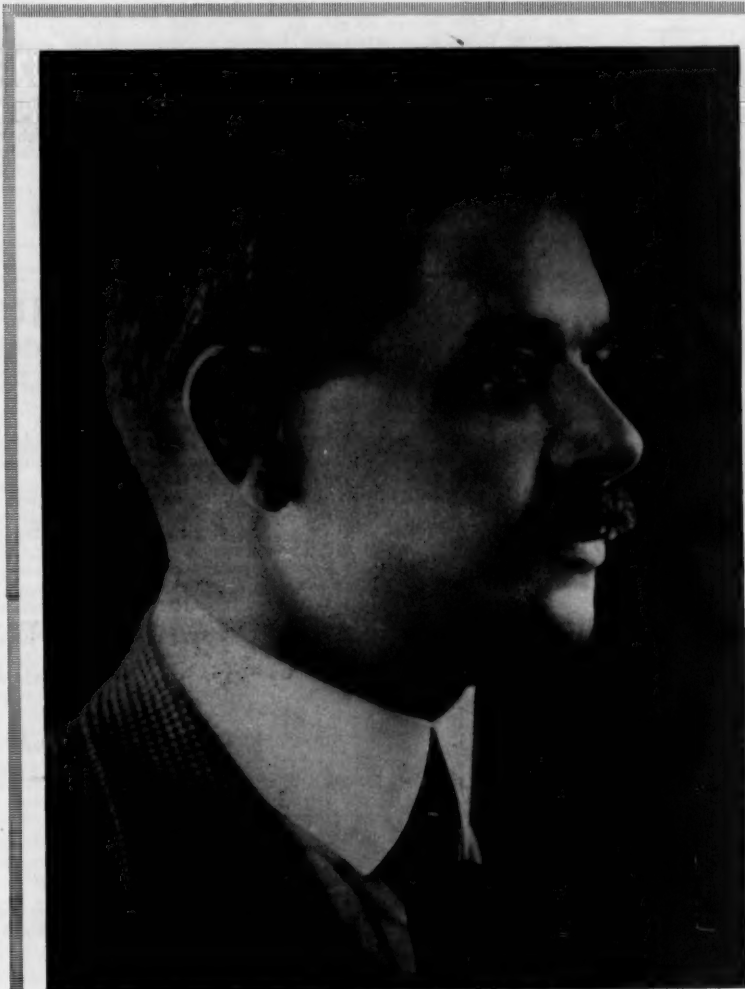


Photo by Ritz.

DUDLEY BUCK,

the well known vocal teacher of New York, who has been engaged for the third summer to conduct Master Classes at the School of Fine Arts at the University of Kansas, Lawrence, Kans. The course will be for a period of six weeks, from June 11 to July 20. Dean H. L. Butler, of the School of Fine Arts, in commenting upon the reengagement of Mr. Buck, said: "I believe it is of the greatest musical value to have a man of Mr. Buck's standing at the University during that time of the year when advanced students and singers can take advantage of his teaching."

royalties for the relief of the Wagner family—or at least of Cosima Wagner—is an excellent one; but the raising of huge sums for the revival of a festival today can mean

energetic conductor. The members of the orchestra joined most heartily in the demonstration. The program opened most fittingly with the prelude to Elgar's Gerontius, which was played with deep reverence. Ravel's Pavane pour une Infante Defunte, played delicately and with emphasis on its serious grace, followed the symphony, and de Greef's Four Old Flemish Folk Songs brought the program to its close. Like everything else on the program, these four folk songs were excellently played, showing Mr. Verbrugghen to be a distinguished conductor who, with unerring judgment, knows how to obtain the best interpretation of the works he performs. G. S.

A New Chickering Building

It is many years since old Chickering Hall existed at Fifth Avenue and Eighteenth street, but New York is soon to have another one in the new Chickering Building, to be
(Continued on page 39)

nothing but the aggrandizement of Siegfried Wagner.—The Editor.]

GERMAN OPERA COMPANY OPENS BOSTON SEASON

Hub Hears Ring for First Time in Over Thirty Years—Moericke and Knoch Stir Admiration as Conductors—Leading Singers Win Favor—Lucille Chalfant's Fine Success—Jeritza's Debut—Hempel with Glee Club—John Steel Pleases—Notes

Boston, Mass., April 8.—The German company hit Boston last Monday for a two weeks' season, and the town—or that part of it which knows a good thing when it hears it—has gone on a Wagnerian debauch. It is the first time since 1889 that this erstwhile "Capital of Music" is hearing in succession the music dramas of The Ring—which means that the Boston musical season of 1922-23 is being brought to a memorable climax, thanks to the lofty musical standards and to the vivid and altogether convincing manner in which Mr. Dalberg's company produces the operas in repertory.

Intelligent direction, imaginative staging, praiseworthy (in several instances, admirable) singing, effective acting and remarkably fine conducting characterize the performances of this German organization. To be sure, the orchestra is not of the first rank. But Messrs. Moericke and Knoch have, by their sheer genius for conducting, raised it to alert and even eloquent performance—recalling the observation of a musical wit that there were no poor orchestras, only poor conductors. Be that as it may, the public for these operas were quick to recognize the signal merit of Messrs. Moericke and Knoch, and both leaders have been accorded a number of ovations during the week. The chorus has met every test competently, acting as well as singing, their work in Meistersinger, Tannhäuser and the Flying Dutchman being noteworthy. The settings have been adequate, the lighting admirable and the cloud effects uncanny.

As regards the leading singers, they have made a favorable impression, showing themselves to be not only vocalists, but also well schooled in the technic of operatic acting, and self-effacing, earnest artists. Of conspicuous merit may be mentioned Messrs. Schorr, Ziegler, Kipnis, Zador, Schwartz, Hutt and Knote, and Mmes. Alsen, Fleischer, Seinemeyer, Bassth, Lorentz-Hollischer, Roeseler and Metzger. In detail the operas and casts for the first week were as follows:

April 7—Die Meistersinger, with Messrs. Schorr, Hutt, Kipnis, Zador, Schwarz; Mmes. Fleischer and Bassth. Conductor: Mr. Moericke.
April 8—Tannhäuser, with Messrs. Knote, Ziegler, Kipnis; Mmes. Seinemeyer and Lorentz-Hollischer. Conductor: Mr. Knoch.
Wednesday afternoon, April 4—Das Rheingold, with Messrs. Lattermann, Schwarz, Zador; Mmes. Metzger and Bassth. Conductor: Mr. Moericke.
Wednesday evening, April 4—Lohengrin, with Messrs. Hutt, Schorr, Kipnis; Mmes. Wühler and Lorentz-Hollischer. Conductor: Mr. Knoch.
April 5—Tristan and Isolde, with Mmes. Alsen and Metzger; Messrs. Knote, Lattermann, Kipnis. Conductor: Mr. Moericke.

April 6—The Flying Dutchman, with Messrs. Schorr, Kipnis, Hutt; Mmes. Seinemeyer and Bassth. Conductor: Mr. Knoch.

Saturday afternoon, April 7—Die Walküre, with Mmes. Alsen, Roeseler, Metzger; Messrs. Knote, Lattermann, Schubert. Conductor: Mr. Moericke.

Saturday evening, April 7—Johann Strauss' operetta, Die Fledermaus, with Messrs. Schwarz, Zador, Ziegler; Mmes. Seinemeyer, Fleischer, Bassth. Conductor: Mr. Knoch.

LUCILLE CHALFANT WINS SUCCESS IN RECITAL

It is given to few singers appearing in Boston for the first time to create such a favorable impression as was made here by Lucille Chalfant, soprano, at her first recital in this city, Monday afternoon, April 2, in Jordan Hall. Miss Chalfant sang these pieces: Il Penseroso (flute obligato), Handel; Per la gloria, Bononcini; Nina, Pergolesi; Canto di Primavera, Cembra; A Spring Fancy, Memory, Nocchi.
(Continued on page 8)

MINNEAPOLIS WELCOMES VERBRUGGHEN'S RETURN

Return of Conductor Proves Occasion of Great Demonstration—Even the Members of the Orchestra Join Heartily in the Ovation Accorded Him

Minneapolis, Minn., April 3.—Henri Verbrugghen, nominally guest conductor of the Minneapolis Symphony Orchestra, but, having obtained a three years' contract from the Orchestral Association, the de facto permanent conductor made his re-entry after a month's absence at the twenty-third popular concert, April 1. The hearty welcome given Mr. Verbrugghen showed very plainly the esteem in which he is held by the patrons of these concerts. After a fine interpretation of the Mozart Jupiter Symphony the enthusiasm took on tumultuous proportions, culminating in the presentation of a big basket of flowers to the genial and

WINNERS OF PHILADELPHIA PRIZE CONTEST ANNOUNCED

Orchestra Plays Novel Schönberg Composition—Chamber Music Association Closes Season—Matinee Musical Club Program

Philadelphia, Pa., April 1.—The program presented by the Philadelphia Orchestra at its concerts of March 31 and April 2 consisted of the Kammer-symphonie, by Schönberg; two charming Debussy numbers, Nuages and Fêtes, and the Jupiter Symphony by Mozart.

Leopold Stokowski gave the second pair of children's concerts, March 26 and 28, with the bassoon as the instrument chosen for explanation. The program included the Children's Overture, by Quilter, which is in twelve parts, each introducing a familiar nursery song, and a capriccio
(Continued on page 36)

WHAT DETERMINES THE CARRYING POWER OF THE VOICE?

By William A. C. Zeff

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"WILL my voice carry?" is a question which is in the mind or upon the lips of every vocal student, and it will be readily admitted that it is a question of great importance. No matter how pleasing a quality of tone the singer may be able to produce, unless this tone is sufficiently powerful to be audible in a large auditorium, it can hardly be said to be of commercial value, and the singer's achievements must of necessity be limited. Since, however, opportunities for the vocal student to test his voice in a large hall are extremely rare, and in the earlier stages of his career literally non-existent, it should be of the greatest possible interest to the student to be able to recognize what determines the carrying power of his voice and to know whether the tone he is producing contains those elements which will make it powerful enough to pass muster.

HOW SOUND IS TRANSMITTED THROUGH THE AIR.

In order to be able to gain an understanding of the manner in which the voice is transmitted through the air, it is necessary to make a slight excursion into physics, for it is owing to a lack of appreciation of the vast difference between an air wave and an air current that so many erroneous ideas upon the subject in hand have become current. The fact that while the voice may be said to be originated by an air current, but nevertheless exists as air waves, has caused an unfortunate amount of confusion, and unless this confusion be cleared up an intelligent appreciation of the character of the voice is impossible. The sole function of the air current in the production of the voice, and which need not be said is the breath, is to cause the vocal cords to vibrate, and as soon as it has performed this office its usefulness ceases. The vibration of the vocal cords induces the air waves which, when reflected and condensed in the cavities of the nose and mouth, manifest themselves as voice. That this transformation of the breath or air current into air waves is not generally appreciated is readily proved by the existence of such phrases as "directing the stream of the breath against the palate," or "allowing the breath to flow through the resonance cavities," etc. Since these statements in no way indicate what is actually taking place when a tone is produced, they cannot be too strongly condemned, for in giving the impression that tone flows from the mouth in the manner of a stream of air they obscure an issue which is in vital need of elucidation.

Voice, which is nothing more than a combination of air waves, is transmitted through the air in the manner identical to all other sounds, which Tyndall, in his book on "Sound," explains somewhat as follows: "If a small balloon be exploded in a room, every ear in the room would be conscious of a shock. How would this shock be transmitted from the balloon to our organs of hearing? Would the exploding gases shoot the air particles against the auditory nerve as a gun shoots a ball against a target? No doubt in the vicinity of the balloon there is to some extent a propulsion of particles; but no particle of air from the vicinity of the balloon would reach the ear of any person. The process would be thus: When the flame touches the gases the explosion develops intense heat. The heated air expanding suddenly, forces the surrounding air violently away on all sides. This motion of the air close to the balloon is rapidly imparted to that a little farther off, the air first set in motion coming at the same time to rest. Thus each shell of air takes up the motion of the shell next preceding and transmits it to the next succeeding shell, the motion being thus propagated as a pulse or wave through the air." It is here important to note the emphasis upon the fact that each air particle makes only a small excursion to and fro, a very different matter from the movement of air when it is propelled in the manner of an air current such as a puff of wind. Another illustration often used to explain the transmission of sound is that of the so-called collision balls; these being a row of wooden balls each suspended by a thread and all touching one another. A blow upon one of the end balls would be transmitted from one to another, causing the end ball to fly out, the intervening balls making only a slight oscillation and immediately returning to their original position. These illustrations serve to indicate the manner in which sound is conveyed through the air, and should help to enable the vocalist to differentiate between an air current and an air wave. Needless to say, the sharper the impact of one air particle against the other, the louder the sound we perceive, for a sharp impact causes the ear drum to vibrate intensely. What is of paramount importance for the vocalist to realize, is, that the air which he is setting into motion by his singing does not travel, but merely makes a comparatively small excursion to and fro. This may be made still clearer by the comparison of the distance he is able to project air in the shape of air current. The attempt to blow out a candle only a few feet away, in spite of heroic efforts, usually ends in failure, and to compare such an attempt with the effort which would be necessary to cause an air current to travel through the space of a large auditorium will bring a clear understanding, that such ideas as "singing to the rear seats," "projecting the voice," and kindred fallacies have arisen from an incorrect conception of how the voice is transmitted through the air. That the principles which are suggested by the above statements have found appreciation and actual adoption is proved by a remark made by Adelina Patti, which was quoted in a very valuable article by Clarence Lucas, entitled "More About Singing," which appeared in the August 24, 1922, issue of the MUSICAL COURIER. Patti said: "I always address myself to the front rows and let the back of the hall take care of itself." Whether this decision was reached by a knowledge of the laws of physics or gained by the experience of singing we have no means of judging, but we do know of her phenomenal career. How many a first appearance is jeopardized by the feeling that a different type of singing is required in a hall from that which sufficed for the studio. The sudden spectacle of a large space gives rise to the feeling that a considerably greater effort must be necessary in order to fill the extra space, and not being equipped with the knowledge necessary to combat this erroneous impression, the singer commences to force his voice with the result that a tone of lesser carrying power is developed which also lacks the elements which render it

quality pleasing. The writer recalls with gratitude the priceless advice which was given him by Erich Wolff, one of Germany's ablest musicians and accompanists, on the occasion of a recital. "Do not rehearse in the empty hall in which you are going to sing, and do not attempt to sing any differently from what you usually do in your studio." Sound advice from a practical musician.

WHAT CAN BE LEARNED FROM THE PIANO AND VIOLIN.

It is a significant fact that the question of whether the tone a pianist is producing upon his instrument is of sufficient carrying power to be heard in a hall is one which hardly seems worthy of discussion. Forte is forte and pianissimo, pianissimo, whether played in a room or concert hall. In fact, a moment's reflection will reveal the fact that performance is merely carrying out of daily practice, and to expect a pianist to suddenly be capable of employing an entirely different grade of dynamics to that which he is accustomed to, is to expect the impossible. The same is true of the violinist, and why should the singer prove to be the exception? Of course, it is comparatively easy for both the violinist and the pianist to test out the amount of tone they are able to draw from their instruments, and they are able to realize that beyond a certain point they cannot go without sacrificing the tone quality of the instrument. Unfortunately for the singer, he is usually firm in the belief that the greater energy he puts into his instrument, the greater the result he is achieving. Nothing could be further from the truth, and only complete ignorance of the character of the vocal organ could tolerate such a belief.

HOW TO JUDGE THE CARRYING QUALITY OF THE VOICE.

In the first place, it is idle to expect that a voice which will satisfy the demands of a large hall will literally shake the walls of a smaller space. This fact can be readily appreciated by returning to the comparison between voice and violin or piano. Quality is of infinitely greater importance than seeming volume, for the brilliancy which accompanies some voices and which creates the impression that they "teem with resonance" even to the extent of being unpleasantly

hard, is usually due to the fact that the higher overtones predominate to far too great an extent in proportion to the fundamental tone. A similar effect is produced when the strings of a piano are struck with too hard a blow, which results in a harsh tone, but which does not possess the carrying power of a tone which is produced with less violence. The writer once heard a very famous pianist strike an octave with such overwhelming force that the strings were actually jarred against those adjacent. Unfortunately for the singer who is inclined to exert too great an effort when producing a tone, the construction of the throat permits no warning as definite as this to be given.

GOOD QUALITY THE MOST IMPORTANT CONSIDERATION.

When considering the human voice, Tyndall makes the following statement, which contains material for much thoughtful consideration. He says: "Were our organs sharp enough to see the motions of the air through which an agreeable voice is passing, we might see stamped upon that air the conditions of motion on which the sweetness of the voice depends." Since, however, it is not possible for us to see the motion of the air when a tone is produced, we are obliged to fall back upon our sense of hearing in order to judge of the quality of the tone. The extreme delicacy of the adjustment of our organs of hearing allows us, however, to infer that agreeable sensations are caused by a correct condition of motion of the air. Further, from this may be deduced that correct conditions of motion will be far more likely to be transmitted unhindered through the air than any others, which brings us to the conclusion that, above all considerations of size and space, the tone of pleasing quality is the one which we may safely assume contains those elements necessary to give it the carrying power which it so vitally needs.

Finally, our reasoning brings us to a realization that, regardless of the amount of volume which may temporarily be forced from the vocal organ, this unnaturally produced tone will not only fail to carry, but the faulty production will in time react upon the organ itself in such manner as to cause serious damage, even to the extent of permanent injury.

CHAUCER'S MUSIC BY CLARENCE LUCAS

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"FIVE hundred Americans at the Savoy Hotel this week" was one of the headlines in a London newspaper in July, 1922. Of those 500 Americans how many gave a moment's thought to the name Savoy? How many of them looked upon the name as anything more than a convenient label to identify one hotel from another, as is so often the case in America? To the musical public of England the name Savoy recalls the little theater where Gilbert and Sullivan produced nearly all their famous comic operas. Patience, Iolanthe, Princess Ida, Mikado, Ruddi-



THE SAVOY CHAPEL, LONDON,

the only relic of the old Savoy Palace, the existence of which is still recalled by the Savoy Hotel and the Savoy Theater. Chaucer, the father of English literature, was married here in 1366.

gore, Utopia, Grand Duke, were the works which gave Gilbert and Sullivan the name of "The Two Savoyards" in England. In addition to these operas, Sullivan composed the music for several works by other authors for the Savoy Theater.

But the Savoy Theater is a modern upstart, as is also the luxurious hotel immediately to the east of it. Beside the eastern wall of the hotel nestles the tiniest of parish churches. It is known as the Savoy Chapel, and it alone, of all the buildings now in existence, is entitled to the name Savoy. It is all that remains of the old Savoy Palace which was built in the days of the Plantagenets for the Italian, Peter of Savoy, who was the uncle of the wife of King

Henry III. The little chapel stood at the western end of the great courtyard, which stretched eastward along the shores of the Thames. The palace, which Shakespeare mentions in his Henry VI. was pulled down centuries ago. Nothing remains but the chapel and the churchyard. Even the chapel was restored by Henry VII about the time that Columbus set sail for his discovery of the New World. Yet within that drab and insignificant chapel beside the towering wall of the modern hotel the father of English poetry, Chaucer, was married in 1366. If he came back to London now he would find the art of music more developed and changed than is the architecture which has supplanted the style in vogue when the Palace of the Savoy was built. Even the earliest Flemish polyphonic school had not begun in 1366. Dufay, Willaert, Orlando di Lasso, Palestrina, were still unknown or unborn. Chaucer knew but two kinds of music: the plain chant of the churches and the Troubadour type of folk song.

In the third book of The House of Fame, Chaucer mentions all the musical instruments of his period, as well as songs and dances. When the chapel of the Savoy was, but little more than a century old, Chaucer wrote:

And the heavenly melody
Of songs full of armonie
I heard about her throne yongs;
That all the palais wall rong,
So song the mighty Muse, she
That cleped is Caliope. . . .

Earlier in the same poem he describes English instruments:

Full the castle all abouten
Of all manner of minstrelles . . .
There heard I play on an harpe
That sound both well and sharpe,
Him Orpheus full craftely,
And on this side, fast by,
Sat the harper Grien,
And Gacides Chirion,
And other harpers many one,
And the Briton Glaskirion,
And smale harpers with hir gleees,
Sate under hem in divers sees,
And gone on hem upward to gape,
And counterfeited hem as an ape. . . .

Modern music critics must content themselves with noting the influence of great artists on the small fry of the professions. They do not usually speak about the apes that gape. Chaucer was a humorist as well as a poet and philosopher, however, and no doubt would roar with laughter if he could rise from his tomb in Westminster Abbey and read the Artemus Ward denunciation of him for his bad spelling. In modern spelling the following excerpts from The House of Fame would be readable enough:

A farre from hem, all by hemselve,
Many a thousand times twelve,
That made loud minstrelcies,
In cornemuse and shalmies,
And many another pipe
That craftely began to pipe,
Both in douced and in rede,
That ben at feasts with the brede,
And many a floyte and liting horn,
And pipes made of green corne.

The flutes and very little horns and the straw pipes, with the other reed and douce, or soft, pipes, made a rural music (Continued on page 16)

Organists' Week at Wanamaker's Announced

For New York's annual music week, to be celebrated from April 30 to May 6, Wanamaker's Auditorium concert direction announces a second festival of the organ, under the auspices of the National Association of Organists, in co-operation with the Society of Theater Organists and the Catholic Guild of Organists.

PRACTICAL INSTRUMENTATION

For School, Popular and Symphony Orchestras

By FRANK PATTERSON

Author of *The Perfect Modernist*

[Fifteenth Installment]

(This series of articles was begun in the issue of January 4)

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Variety and Simplicity

That there is very frequently a difference of opinion as to the intentions of composers is evident from the various "interpretations" even of standard masterpieces. Perhaps carelessness also has something to do with the results one hears at symphony concerts. Perhaps, too, the fact that the conductor, being right over his orchestra, cannot tell how it will sound in the auditorium may also be a factor. At all events, in the passage next quoted (Ex. 35, page 18 of the score), the counterpoint on the horns is evidently intended to be heard, and hardly ever is. The effect, when it is heard, is tremendous, but Tschaikowsky marked the horn parts only forte, and forte is not loud enough in our big American orchestras. In similar passages the student is urged to write the part fortissimo and to mark it "outstanding." Then it will not be overlooked. (See Ex. 35.) (Errata: D and A natural in horn part.)

Ex. 35

Ex. 35 is a musical score snippet featuring three staves. The top staff is labeled 'Wood' and contains a melodic line with eighth and sixteenth notes. The middle staff is labeled 'Horns' and contains a similar melodic line, marked with a forte 'f' dynamic. The bottom staff is labeled 'Strings' and contains a complex, rhythmic accompaniment of sixteenth notes. The key signature has one flat, and the time signature is 4/4.

This part is played by four horns in unison. The melody, in the strings, is given to first and second violins and violas, while the cello and bass play the bass part in octaves and the two bassoons have the same part. The other woods have the counterpoint, flutes and oboes on the upper octave, clarinets on the lower octave. The harmony is the dominant seventh chord of D, but otherwise the passage is merely an inversion of the bars shown in Ex. 34—at least the first bar—with the horns instead of the wood playing the descending chromatic.

That this is an orchestral development of the chamber music idea is clear enough. It is part writing, really solo part writing, but with the solo parts doubled up. With the omission of some of the octaves it might very well be played by a quartet of strings, wood and horn—say, violin, cello, clarinet and horn. In this way it differs materially from the usual orchestral methods. But then Tschaikowsky had ideas of such force and beauty, or say, rather, definiteness—and he had such a wonderful command of consonant counterpoint, a counterpoint of avoidances—that he could do things other writers would be incapable of.

One thing to be particularly noted in all this is that his harmony is never altered to make way for contrapuntal development. The counterpoint is made strictly subservient to the harmony, and is of the first order, that is to say, it fills in the harmonic notes. It does not pass through the harmony, but is, itself, the harmony. (See *The Perfect Modernist*.)

A few pages further on (page 22 of the score) we come to a fortissimo development of the passage shown in Ex. 33. There is no counterpoint, the melody is strongly reinforced, and the brass is used. (Ex. 36.)

The parts, which are difficult to indicate on this reduced score, are as follows: Wood, upper octave, flute, flute, oboe; middle octave, oboe, clarinet; lower octave, second clarinet; bass, two bassoons. Horns: First horn, third horn, second horn, fourth horn. Brass: Trumpet, trumpet, trombone, trombone, tuba. Strings: Upper octave, first violins; middle octave, second violins; lower octave, violas and cellos; bass, the basses. The tympany, omitted in the example, play the same rhythm as the accompaniment, on F. The strings play in sixteenth notes (not tremolo, but just two notes to the eighth). All instruments are marked fortissimo.

The melody notes, except the rhythm on the second beat of the bar, are exactly the same as in Ex. 33. The harmony notes are also exactly the same except for the high F on the trumpet. It looks very simple but is, in fact, a tremendously impressive fortissimo, a climax terminating the first section of the exposition.

It may be well to remark at this point that mere noise never produces these enviable results. One of the important and essential features of orchestration is that it must be exactly adapted to the basic musical thought to which it is set. To make a great clash of noise with brass and cymbals and all the rest of the clatter will not necessarily be impressive, and may not impress

one as a climax at all, unless the musical thought is really strong and forceful, unless it has been reached by a logical ascent.

This is well enough illustrated by the examples here given. The same phrase is seen in a variety of lights, just as, in speaking, the same words may be given any number of shades of meaning and emotional intensity or variety.

Ex. 36

Ex. 36 is a musical score snippet featuring four staves. The top staff is labeled 'Wood' and contains a melodic line. The second staff is labeled 'Horns' and contains a similar melodic line. The third staff is labeled 'Brass' and contains a complex, rhythmic accompaniment. The bottom staff is labeled 'Strings' and contains a complex, rhythmic accompaniment. The key signature has one flat, and the time signature is 4/4.

In the five passages here quoted Tschaikowsky, with truly astonishing facility and sureness of touch, gives us five different readings of the same phrase, each perfectly simple, and each a little more intense than the one before. This is particularly noticeable by a comparison of Examples 34 and 35. The chromatic passage on the horns is much more vividly emotional than the similar passage on the wood. This is perhaps partially due to the harmony, but it is chiefly due to the orchestration.

On page 58 of the score, after a short presentation of a motive of a very different character, there begins, very softly, a return to the first, a mere suggestion used as an interlude between developments of this other motive. It is given first to the wood alone (see Ex. 37), then to the strings (Ex. 38).

Ex. 37

Ex. 37 is a musical score snippet featuring two staves. The top staff is labeled 'Wood' and contains a melodic line. The bottom staff is labeled 'Tympani' and contains a rhythmic accompaniment. The key signature has one flat, and the time signature is 4/4.

Now the inversion of it, two pages further on, gives us also a complete rearrangement. (Ex. 38.)

Ex. 38

Ex. 38 is a musical score snippet featuring four staves. The top staff is labeled 'Oboes' and contains a melodic line. The second staff is labeled 'Horns' and contains a similar melodic line. The third staff is labeled 'Tympani' and contains a rhythmic accompaniment. The bottom staff is labeled 'Strings' and contains a complex, rhythmic accompaniment. The key signature has one flat, and the time signature is 4/4.

(To be continued next week)

BOSTON

(Continued from page 5)

turne, The South Winds are Blowing, John H. Densmore; Do Not Go My Love, Hageman; The Night Wind, Roland Farley; Three Little Japanese Songs, Amy Ashmore Clark; A Memory, Rudolf Ganz; At the Well, Richard Hageman, and The Voice and The Flute (aria with flute), John H. Densmore.

The singer was needlessly handicapped by an extremely ill-advised program, a list of songs which hardly gave her ample opportunity to display her ability as an interpreter. Notwithstanding this unfortunate program, Miss Chalfant gave abundant evidence that she had already achieved a command of the finest qualities of her art that ought to carry her far. The voice is a pure flexible soprano of coloratura range, with a warmth of tone and an uncommonly beautiful quality throughout its compass. Her tones are generally sweet and full, and there is a comforting accuracy of pitch that stamps her singing. Her coloratura, as for example in the air of Handel, was not mere vocal embroidery but rather a living thing and an intrinsic part of the air. In Densmore's ornate Voice and the Flute, up and down scales, from lowest to highest notes, trills and staccato, her singing was always in tune and appeared to be effortless. Miss Chalfant's singing is moreover musical—witness her beautiful phrasing of Bononcini's smooth flowing *Per la gloria*. Her technical ease and musical interpretation are not ends in themselves, but serve rather as a means for effective interpretation of the mood of her songs. Thus, she sang the song credited to Pergolesi with a wistfulness and a degree of communicative ardor that was exceedingly convincing—not to say captivating, while the interesting little Japanese songs were given with appropriate subtlety and interpretative skill. Her delightful freedom from affectation and mannerism of any description, combined with an impressive sincerity, carried an immediate appeal and she was vigorously applauded throughout the afternoon. Indeed, she made the sombre atmosphere of Jordan Hall animate with the beauty of her singing and the charm of her presence. It would be a pleasure to hear this artist in a program more worthy of her powers.

JERITZA MAKES BOSTON DEBUT.

Maria Jeritza, soprano of the Metropolitan Opera Company, made her first appearance in Boston Wednesday evening, April 4, in Symphony Hall. Assisted by Walter Golde, the admirable accompanist, Mme. Jeritza sang these pieces: *Divinities du Styx* from *Alceste*, Gluck; *Dein blaues Auge*, Brahms; *Song of the Lute* from the opera *Die tote Stadt*, E. W. Korngold; *Seit dem mein Aug in Deines schaute*, Richard Strauss; *Widmung*, Schumann; *La Manoir de Rosemond*, Duparc; *Beau Soir*, Debussy; *Ah, Love but a Day*, H. H. A. Beach; *The Answer*, Terry, and *Suicidio* from *La Gioconda*, Ponchielli. Mr. Wolski, a violinist of excellent attainments, played Paganini's concerto in D major and pieces by Handel and Lully.

Boston was evidently very curious about Mme. Jeritza, as Symphony Hall was crowded as seldom in the course of a season, including aisles and stage. That this throng was not disappointed was evidenced by the stormy applause which greeted the beautiful Viennese singer at every appearance. It would be presumptuous to tell the readers of the *MUSICAL COURIER* of this artist's voice, vocal skill and dramatizing ability. All these things are now taken for granted. As was to be expected, she was most effective in her operatic airs, giving them with a beauty of tone and dramatic sweep that stirred her hearers to tremendous applause.

JOHN STEEL PLEASES.

John Steel, tenor, gave a song recital Sunday evening, April 1, in Symphony Hall. He sang *Che Gelida Manina*, from Puccini's *Bohème*; three eighteenth century *Bergerettes*, *Bergere Legere*, *Le Petit Gardeur de Chevres* and *Jeune Fillette*; *Franc's La Procession*; *Chanson du Cœur Brisi*, by Moya; *Thank God for a Garden*, by Del Riego; *You in a Gondola*, by Clarke; *The Short Cut*, by Trotere; *Kramer's The Great Awakening*; *Coleridge-Taylor's She Rested by the Broken Brook*; *Trees*, by Frank Tours; *Under the Roof*, by Rice; *Bon Jour, Ma Belle*, by Behrend; *Quirke's Your Voice*, and *Allison's The Lord Is My Light*. There were also many encores. The tenor was ably accompanied by Conal Quirke.

Mr. Steel's singing revealed a light tenor voice of agreeable quality and good range. He sings with considerable skill and warmth. He was particularly effective in his inter-

pretations of the lighter songs and ballads on his program. He sang these with ingratiating tone quality and won many recalls from a large and enthusiastic audience.

HARVARD GLEE CLUB AND FRIEDA HEMPEL.

The Harvard Glee Club, Dr. A. T. Davison, conductor, gave its third and last concert of the season Thursday evening, April 5, in Symphony Hall. Frieda Hempel, soprano, assisted the club at this concert. The Harvard singers were heard in pieces by Flemming, Sweelinck, Converse, Ropartz, Faure (soprano solo by Mme. Hempel), Holst, Foote, Ballantine and Bach. Mme. Hempel was heard in these numbers: *In Waldeseinsamkeit*, Brahms; *Son tre Mesi (Ticino)*, the seventeenth century song, Swiss; *Gavotte from Manon*, Massenet. The concerts of the Glee Club have become a social event in Boston, and Symphony Hall was well filled. Dr. Davison's chorus sang with its customary skill and dramatic understanding, the rendition

of his work. The large audience recalled Mr. Mollenhauer with enthusiasm throughout the afternoon.

The work of the orchestra has shown notable improvement during the past year; the standard of programs has been carefully maintained, and the public interest in the concerts has shown a gratifying increase. This is particularly manifested by the growing demand for the 25 cent seats.

Receipts from ticket sales are about the same as last year, and receipts from public subscription are about \$1,500 more than last year. Expenses have increased, however, because of an increase in rental of the theater of \$1,000 for the current season. The prospects of any considerable additional remuneration to the members of the orchestra over the \$4.70 per week which they received last year is, therefore, not assured unless additional subscriptions are forthcoming.

Additional public subscriptions of \$4,000 would assure each man about \$8.00 per week, which it is felt is as little as they can reasonably expect to require in order that their interest in the work may be maintained. Subscriptions may be sent to the treasurer, William P. Daniels, in care of Moors & Cabot, 111 Devonshire street, Boston.

HANDEL AND HAYDN SING REDEMPTION.

The Handel and Haydn Society gave its third and last oratorio performance of the season Easter Sunday afternoon, April 1, in Symphony Hall. The work chosen for this occasion was Gounod's familiar oratorio, *The Redemption*, and a very large audience heard an adequate performance with accustomed pleasure. Highly competent soloists assisted the chorus, viz., Florence Hinkle, soprano; Merle Alcock, contralto; Richard Crooks, tenor; Reinald Werrenrath, baritone, and Clifton Woods, bass. Mr. Mollenhauer conducted with his usual skill and authority. Orchestra, chorus and soloists acquitted themselves with distinction and won vigorous applause from a keenly appreciative audience.

PORTUGUESE TRIO HEARD.


The Portuguese Classic Trio gave a concert in Jordan Hall Monday evening, April 2. They played Beethoven's trio in C minor, a transcription for trio, by Mantua, of Portuguese folksongs and a Portuguese rhapsody, by Figueiredo, as well as solo pieces.

HARVARD GLEE CLUB'S WESTERN TOUR.

The Harvard Glee Club, with Dr. Archibald T. Davison conducting, will spend its spring vacation on a trip which will include concerts in Cleveland and other western cities. The tour begins with a concert in New York Saturday evening, April 14, in Carnegie Hall. J. C.

Vreeland with Boston Symphony Ensemble

Jeannette Vreeland was scheduled to appear as soloist with the Boston Symphony Ensemble at Woburn, Mass., April 11, singing an aria and a group of songs. Miss Vreeland



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of the *Dirge* by Holst being especially well done. There was ample evidence in Mme. Hempel's singing of the artistic qualities which have won her such widespread popularity as a singer.

PEOPLE'S SYMPHONY TESTIMONIAL TO MOLLENHAUER.

The People's Symphony Orchestra gave a concert Sunday afternoon, March 25, at the St. James Theater, as a testimonial to Emil Mollenhauer, the conductor of that organization. Fred Hope, baritone, was the assisting artist. The program included *Saint-Saëns' Hail California*, composed for the San Francisco exposition in 1915, and played there by an orchestra of eighty-one men combined with Sousa's band of sixty-five members. At last Sunday's concert the People's Orchestra was augmented by a brass band of forty men. The other numbers on the program were: *Es waren zwei Koenigskinder*, Volbach (repeated by request); *Gloria a te, Buzzi-Pecchia*; a caprice by Nagel (dedicated to the late Mrs. Marie Dewing Faelten), and Tschaiakowsky's overture 1812. The members of the orchestra gave their services at this concert, welcoming the opportunity to manifest their friendship for Mr. Mollenhauer and appreciation



JEANNETTE VREELAND

was accompanied by Alfred De Voto, the Boston pianist. Following this engagement Miss Vreeland will appear as soloist with the Federated Glee Clubs at Jordan Hall, Boston, on April 30; with the Cleveland Orchestra at the Syracuse Festival on May 1 and 2; at Hamilton, Ontario, May 3, and with the Reading Choral Society, Reading, Pa., May 22.

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Catania, 1913. AMELITA GALLI CURCI.

(Translation)
To kind friend William Thorner, the profound, intelligent expert in the secrets of the throat, with the utmost gratitude for his valuable counsels. (Signed)
Catania, 1913. AMELITA GALLI CURCI.



Al caro amico Thorner, al Maestro insuperabile, con stima affeto e riconoscenza.
November, 1916. AMELITA GALLI CURCI.

(Translation)
To dear friend Thorner, the incomparable master, with esteem, affection and gratitude. (Signed) AMELITA GALLI CURCI.
November, 1916.

Teacher of Rosa Ponselle



Al mio caro maestro, William Thorner, con stima e riconoscenza, offre la sua divota Allieva,
ROSA PONSELLE.

(Translation)
To my dear master, William Thorner, with esteem and gratitude, from his devoted pupil, (Signed) ROSA PONSELLE.

Teacher of Anna Fitziu



To Mr. William Thorner, I consider the day I recommenced my studies with you, epoch making in my career.
Gratefully your first pupil,
ANNA FITZIU.

Teacher of Marguerite Namara



To you, dear William Thorner, my teacher and my true guide with the sincerest gratitude of your pupil and friend,
NAMARA.

Teacher of Tandy MacKenzie



To Mr. William Thorner, the greatest teacher in the world, in sincere admiration and esteem for his vocal guidance, and as a maker of careers, Devotedly your pupil,
TANDY MACKENZIE.

Teacher of Anne Roselle



To Mr. Thorner, my dear vocal master and friend with my greatest gratitude.
ANNE ROSELLE.

Teacher of Yvonne D'Arle



Photo by Albin, N. Y.

A mon cher maitre et guide, William Thorner, avec profonde gratitude.
YVONNE D'ARLE.

(Translation)
To my dear master and guide, William Thorner, with profound gratitude.
(Signed) YVONNE D'ARLE.

Mr. THORNER will teach at his New York studios until July 15th

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TIME, PROPAGANDA AND HARD WORK WILL EVENTUALLY WIN SUCCESS FOR AMERICAN MUSIC, SAYS MACMILLEN

Distinguished Violinist Will Tour This Country Next Season—To Present a New Sonata by John Powell—Has Written New Setting to Poe's Annabel Lee—His Views on the Auer Method and Future Concert Plans

Francis Macmillen was in to see his old friends at the MUSICAL COURIER office the other day, and talked a good deal about what he is planning to do in the near future and a little about what he has done in the past. His past successes are too well known to require restatement, and he is surprisingly modest about them, though, indeed, some of his experiences with such masters of the violin as Joachim, César Thomson and Flesch might be of more than passing interest. But Mr. Macmillen seems now to hold that Auer is the most important of his teachers—in fact, as he says, one of the world's supreme masters of violin pedagogy.

"Why?" was our natural question. "What particular features distinguish the Auer method from others?"

"Clarity," was the answer. "Clarity, openness of tone."

"But is his method of producing this unusual?"

"Decidedly! He insists upon two outstanding features: extreme lightness of bow on the strings, and extreme strength of the fingers. The tighter the string is stopped the clearer will be the tone. And the lighter the touch of the bow on the string the greater the freedom with which the string will vibrate."

"It sounds all right in theory."

"It is all right in theory. And it works out in practice. Auer pupils show that."

"Still, results must depend upon talent?"

"Of course. But, given equal talent, the Auer pupil, or the pupil who follows the Auer theories, will make the most impression with his playing, at least the technical side of it."

"There is no great difference between the technical and the musical, is there?"

"None at all. Technic is merely a means to an end. Most essential, though. Many times a really great talent is hampered by some technical weakness, sometimes by some little thing that has not been corrected by the teacher. The violin is very sensitive. If you put a clamp on its tone by incorrect finger or bow technic the result is bound to be dullness."

"And you consider tone very important?"

"Oh! Very. Tone and clarity. A sort of sharpness of definition. Absence of blur. It is easier to hear these differ-

ences between one player and another than to describe them."

"But you think the public knows?"

"Absolutely. At least, not 'knows' exactly, but gets a different degree of delight from one or the other kind of playing."

"But is it not largely a matter of the instrument itself?"

"Well, of course, the instrument does make a difference. Still, not all of the difference. It is possible to get a bad tone from a good fiddle."

"But is it possible to get a good tone from a bad fiddle?"

"There are limitations, of course. Practically all concert players have really first rate violins, just as all successful



FRANCIS MACMILLEN

pianists play on first rate pianos, and most really successful singers must begin by having good voices."

"Let's see," we said, digging back into our memory, "you have some sort of a presentation Strad, haven't you?"

"Presentation? Well, yes. My good old Strad. was presented to me by Lady Palmer, of London. But I don't think it fair to the teachers who devote their lives to teaching the violin to give the idea that the violin makes the violinist. There is so much more to it than that! And there are so many who fail even if they do have Strads. to play on."

"And you think that might be the fault of the teaching?"

"Except where there is great genius it very often is the fault of the teaching. But when I get on that subject I am an enthusiast. I

"Yes," said we, "that's so. And our people do want to hear something about your present plans."

"Plans? Well, I am coming to America for a tour next season, beginning in September, managed by the Metropolitan Musical Bureau."

"And meantime?"

"Meantime I am booked to play in London and Paris in June."

"Where?"

"Salle Gaveau in Paris—Queen's Hall in London. My Paris manager is Dandelot."

"And your programs?"

"The usual, of course. There is only one repertory for violinists."

"But there will be some new works?"

"One, at least, that is quite new. Not even published yet. An American work."

"American?"

"American. By one of the best of the Americans—John Powell. The sonata."

"You mean the new one, the one that was played at the last Guild concert?"

"Exactly! Were you there? Did you hear it?"

"Most assuredly. We are not missing anything that is American that is worth while. And this Powell sonata is most decidedly worth while."

"It certainly is. And I expect, too, to play another work that is comparatively new: the Cyril Scott sonata."

"Do they like Scott better abroad than they do here?"

"He wasn't much of a success here, was he? I played this sonata for the first time in New York with Germaine Schnitzer. Yes, Scott is really a sort of lion in London. Perhaps I may play the Faure A major sonata, a really lovely work. Faure always seems to me a sort of French Brahms, not as forceful, of course, but serious and dignified like Brahms, with a certain sweetness and gentleness that is French. I like his music."

"Speaking of moderns, how about your own composition?"

"I am still at it. I have made a setting of Edgar Allan Poe's Annabel Lee. It is set for contralto, and Margaret d'Alvarez expects to introduce it. Probably she will sing it in London."

"Carrying the American cause abroad!"

"It needs carrying more in this country! My brother has done as much as anybody, pretty near, to push along American music and American musicians. But we Americans are queer about music. You know what I mean. We are aggressive and self-opinionated about everything else, and we don't bow down and kowtow to anybody in ordinary matters, but when it comes to music we seem to be all willing to defer to Europe. We have great artists, great voices (the best in the world), first rate composers, but we

hardly ever take the trouble to discover them until they get the approval of Europe."

That is a thing we all agree with and all equally deplore, and we asked Mr. Macmillen his opinion as to a cure.

"Time," he said. "Just time, and propaganda, and hard work for all of us who are interested in the cause. We all have to keep busy, playing, composing, talking, boosting, writing. That's all we can do."

And with that he took his leave.

F. P.

Ohio Governor's Wife Endorses Memory Contest

"I believe that the music memory contest, which the State Department of Education has introduced in the public schools of Ohio, will be an effective means of bringing good music into the homes of Ohio," said Mrs. Vic. Donahey, wife of the Governor of Ohio, at her home recently during the course of conversation with representatives of the Department of Education.

"The interests of the young people of the State are my interests," she continued, "and I have always considered the appreciation of good music as essential a part of education as a knowledge of literature, history or science. The Ohio Music Memory Contest is beginning at the right place, for, if any lasting influence on the mind of the child is to be expected, the training must begin early. In my own home, music has always been a matter of major importance."

In Mrs. Donahey's family, the love of music and its practice have been handed down for two generations. At a time when most Ohio communities had given little time and attention to the arts, there was an active circle of music lovers in Tuscarawas County. A teacher of music who had given instruction in the foremost schools of Paris, London and New York, changed to come West on a hunting trip, was detained in New Philadelphia, and finding there congenial company made that city his home. It was from this professor that Mrs. Donahey's mother received her early training in music, which she in turn imparted to her daughter. The governor's wife gave her daughters their musical instruction in both piano and violin up to the time they were fourteen years of age. This tradition of good music is still being fostered in the governor's home at the present time.

"I am looking forward with much interest to the final music memory contest, April 28," said Mrs. Donahey. "I hope the public participation in that event will be a wide one."

Mrs. Donahey in her appreciation of the contest is voicing the opinion which a large number of organizations throughout the State have already expressed. Endorsements have come to the State Department of Education from the women's clubs, music clubs, chambers of commerce, parent-teachers' associations, motion picture theater owners, and city administrations in all parts of Ohio. The Cincinnati Conservatory of Music has taken the lead in offering as first prize a scholarship in piano, voice, violin or cello.

Milan Lusk Called to Fill Chicago Dates

Milan Lusk, Bohemian violinist, who has been concertizing extensively in the East during January and February, left New York in time to fill an engagement in the Recital Hall, Fine Arts Building, Chicago, on March 3, for the Catholic Woman's League. The violinist, as usual, made a splendid impression. Mrs. Rogan, president of the club, wrote to Mr. Lusk's manager a letter of appreciation in which she states: "His numbers were very happily received. I am sure he will hear from those in the audience. Personally, I am glad to add my word of praise to the superior technic and style of the young musician."

Milan Lusk scored another brilliant success at his recital in Wilmette, an exclusive suburb of Chicago. Under the auspices of the National Kindergarten and Elementary College, he appeared on March 20 at the Wilmette Women's Clubhouse, playing compositions by Svendsen, Bach, Dawes, Hubay, Smetana and Novacek. In the opening number, the Dumky Trio by Dvorak, he had the excellent support of Walter Brauer, cellist of the Chicago Symphony Orchestra. The violinist was recalled several times and finally responded with several encores.

Friedberg at Institute of Musical Art

Carl Friedberg will give public recitals of chamber music at the Institute of Musical Art in New York on the evenings of April 15 and 22. At the first recital, the compositions of Hans Pfitzner will be performed by Mr. Friedberg, assisted by Sascha Jacobson and Willem Willeke. Pfitzner, who is practically unknown in this country, has come into fame as a modernist of high merit in Europe. The second recital will be devoted to chamber music of the classical composers. Mr. Friedberg gave a piano recital at the Institute on April 8, and he will give another one there on April 24.

Mr. Friedberg, who has been teaching and concertizing in Central Europe since his tour of this country in 1913, is here for a short season, to give a special critical course at the Institute of Musical Art. He will give no other public concerts in New York this season.

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Combining the methods of the Disenue with those of the singer, Miss Morisson sang with confidence, winning ample applause.—*Tribune*, February 26, 1923.

The songs in themselves were interesting and the personality the singer displayed in giving them held her audience at strict attention.—*Times*, February 26, 1923.

Her interpretations showed much sympathy.—*Herald*, February 26, 1923.

Always picturesque.—*Sun*, February 26, 1923.

She wore three brilliant period costumes that made a striking contrast against the dark curtain of the Belmont Theater. Though her voice is of light quality, it is remarkable how her crisp diction and intelligent interpretations can color these dainty chansons.—*Evening Mail*, February 26, 1923.

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Herald Mar-24 1923

By CARL BRONSON

BIG OVATION

Florence Easton introduced her share of fire into the program and won an ovation of the most pronounced type. In her presentation of the two Rothwell songs, with orchestral accompaniment, the singer seemed unfamiliar with the words. These songs are, nevertheless, very worthwhile and the scoring colorful and bold. "The Midsummer Night" is as calm as "The Bacchanale" is rolisterous, and in the latter the voice of the singer was scored with the orchestration in an ultra Wagnerian mode. Rothwell writes with understanding and considerable freedom and these slight nibbles help to bring forward his symphonic poem.

One of the greatest vocal tours of sustained dramatic force heard since Bill Lehmann thrilled her audiences with the same aria was achieved by Miss Easton in Weber's "Ocean, Thou Mighty Monster." This Oberon epic has not been done for years. We have not had the voices that could meet its demands.

THRILLING PROGRAM

Miss Easton, however, met every requirement and fairly lifted the dignified symphonic audience to bravos of excitement. It was an interval of real power long to be remembered, wherein singer and orchestra met in a perfect unity of expression in one of the most sublime impressions ever attempted in music. It might seem fulsome to remark that Miss Easton's voice has developed wonderfully since her visit here with Scotti, but added to this is an irresistible fire which impresses words and tones upon the very soul of her hearers.

Los Angeles Examiner
Mch 24 1923

BY FLORENCE LAWRENCE

VIBRANCY, enthusiasm and interest mark the Philharmonic symphony concerts for this week.

Rarely has Walter Henry Rothwell assembled a more potent combination of melody, rhythm and magnificent harmonies than in his offering for this occasion. Yesterday afternoon a huge audience at the Auditorium enjoyed alike the orchestra and the soloist, Florence Easton, and plaudits and flowers marked the affair with exceptional brilliance.

Miss Easton has a powerful voice which combines not only the much desired quality, but that lyricism which is so gracious an adjunct. Her opening numbers, two songs by Mr. Rothwell, "Midsummer Night" and "Bacchanale," were done with a sincerity and finish which proved alike her splendid musicianship and her fine sense of pitch. For her second number she sang the Weber aria, "Ocean, Thou Mighty Monster," from "Oberon," with splendid sweep and phrasing of exceptional beauty.



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Los Angeles Times
Mch 24, 1923

By Edwin Schallert

Had it not been that audiences at symphony concerts generally maintain a dignity, even in their approval of surpassing experiences, I am sure that a series of cheers and shouts would have greeted the singing of Florence Easton yesterday afternoon at Philharmonic Auditorium. As it was, she received one of the finest bouquets of applause that has been offered to any musical artist this season for her rendition of "Ocean, Thou Mighty Monster," which was the principal thrill on the program presented by the Philharmonic Orchestra, under the direction of Walter Henry Rothwell, yesterday afternoon.

Miss Easton's voice, is, of course, not unfamiliar here. It has only been about two seasons ago since she was heard with the Scotti Grand Opera Company in several important roles, and her reputation for essaying all manner of operatic interpretations, and being an ever-dependable singer, has spread from New York to the musically informed in all parts of the country. It was an especial pleasure, therefore, to hear her undertake something so consummately difficult as the aria from Weber's "Oberon," and for the feeling and fortitude that she put into the presentation of this she deserves new laurels of local esteem and praise.

Express-Mar-24, 1923

By FLORENCE PIERCE REED

Florence Easton was the soloist and was in truth an artist, not only for her splendid musicianship, lovely voice and pleasing personality, but she was a delight to the eye as well as the ear. She sang two of Mr. Rothwell's songs, "Midsummer Night" and "Bacchanale," for which he made the orchestration. The first named moved in stately legato, while the second is of the staccato style and operatic in treatment.

ULTRA-MODERN TYPE

Both are of that merciless ultra-modern type in which the accompaniment does battle with the voice, of course a strictly fine musical battle. Both are devilish hard to sing and they demand exactly such a seasoned artist as Miss Easton to put them over and to bring out the literary values as well as the brilliant musical possibilities. Both conductor and singer received an ovation at the close.

The singer's artistry and vocal resources were heavily tested in the aria and scene from "Oberon" (Weber) "Ocean, Thou Mighty Monster." This tempestuous vocal storm and cyclone combined is old schoolish and has an anti-climax, but it makes such positive demands on technique that it is a thing of ornament and vocal display.

Miss Easton gave as perfect a rendition of it as one could wish and received an ovation from audience and orchestra.

Incidentally, she sung it in English and her superb diction and enunciation are the best arguments we know for opera-in-English. The program will be repeated tonight.

Record Sat. Mar 24
1923

By R. W. BOROUGH

Two of Conductor Rothwell's songs sounding the modern note, "Midsummer Night" and "Bacchanale," were sung with fine sympathy and understanding by Florence Easton, soprano, whose previous work in opera had won her many friends here. The "Bacchanale," in which Rothwell supplies a dramatic musical setting for a fervent spring poem by Louis Untermeyer, rose to a magnificent emotional finale. Miss Easton's work was distinguished by beauty of tone and a singular purity of diction as well as intellectual clarity.

She gave a magnificent interpretation of the aria, "Ocean, Thou Mighty Monster," from Weber's "Oberon," and was recalled again and again to the stage by an appreciative audience.

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Aeolian Hall, New York

Petri Pupil Gives Promise of Big Future

To step out of the spot light as an international beauty, receiving the attention of thousands of people through pictures in the newspapers, magazines and the screen, to comparative obscurity with twelve grinding hours of work a day, is quite a novelty and is seldom done except with a very definite purpose in view.

This novel experience has come to Helen Morgan, who recently burst into international prominence as Canada's most beautiful daughter. After being greeted by the élite of the North American continent, to start living in a small suite, cut off from practically all social pleasures, and working hard at music, is something that the average girl would not have cared to do.

When Miss Morgan came from Montreal to New York and was introduced to Mary Catherine Campbell, known as "Miss America," by Mayor Hylan on the City Hall steps, she had no intention of leaving Canada; but while here she was urged by friends to have her voice tested and as a result of the favorable reports has returned to New York and is now busy studying with a stage career in light opera as her idea for the future.

Miss Morgan said, when seen the other day, that she had no thought six months ago that she would have either the determination or the desire to start the grind which she finds necessary for her musical training. "I never thought," said Miss Morgan, "that such an opportunity would come to me, but it appeared, just like my first opportunity, out of an apparently clear sky. I had been told that New York was cold, austere and extremely unfriendly to those who come here with a desire to carve out for themselves a career in any of the arts. I have been agreeably surprised, however, to discover that everyone gives encouragement. Mr. Petri (Miss Morgan is studying with Edoardo Petri, of the Metropolitan Opera School, the only vocal master she ever had), while he has been stern and exacting in his requirements, has been kindness itself and full of encouragement. I never appreciated the amount of hard work necessary to even begin the preparatory steps for singing until I came to New York last month.

"I find that the training required is more arduous than anyone could imagine. Exercises consisting of long walks, horseback riding and gymnastics seem to be only a part of the regimen necessary to prepare one in this field. The encouragement that I have received from the numerous friends makes me determined to do everything I can to show them that their interest has not been misplaced.

"I have been told that I have possibilities, but, of course, my future is on the knees of the gods. I intend to work hard and give the best that is in me to this opportunity which so few people ever obtain. I realize that in the final analysis it all depends upon myself and I want to do my best to justify the faith of those who are helping me."

Miss Morgan, a slender, dark-haired girl, had just returned from a canter through the park and sat perched on the side of her library table swinging a tiny black-booted foot against her riding crop. She appears to be of a quite

different type from one who would discipline herself to the extent that she has to her studies. All young girls delight in the lighter side of life, but Miss Morgan, who is only twenty, has cut herself off from social activities of every kind and is bending every effort to make for herself the beginning of a career in comic opera. Those who have heard her beautiful, rich, mezzo-soprano voice predict a splendid future for her.

Fay Foster to Remain in New York

In an interview with a representative of the MUSICAL COURIER, Fay Foster positively denied that she intends to remove her headquarters to Philadelphia. "It is true," she said, "that great pressure has been brought to bear upon me to this effect. My class there is constantly growing in interest and has increased so that now two days barely suffice for my lessons. The class of pupils, too, is gratifying, being largely composed of teachers and professionals. I have already given four pupils' concerts there this season, and several more are in prospect for the near future.

"I have also been guaranteed a large class in California at double my New York and Philadelphia prices, and a beautiful studio, rent free. But I could not leave New York. I love my class here which takes three days of my time and holds talent which promises great things in the future. Besides, I have too many friends, too many ties of various kinds. I am in touch with my publishers here, and this is of importance, as in the future I shall devote more time to composition, and in larger form than before. Although I am grateful to those who have held out inducements to me to join my fortunes with theirs, I must remain in New York. I have taken root here, and transplantation is always a more or less hazardous undertaking."



G. Maillard Kessler photo.

HELEN MORGAN

messages have been the rule following Mieczyslaw Münz's appearances.

Maria de Reigersberg Opens Studio

Maria de Reigersberg, a native of Switzerland, formerly leading mezzo-soprano at the operas of Weimar, Munich, Monte Carlo, Cannes, and other cities of Europe, was educated at the Royal Academy at Munich and made an early successful debut which led to appearances in all parts of the continent. More recently she has appeared in various parts of the United States and has been cordially received by the press.

The Buffalo Courier notes that she was "most enthusiastically received," the Baltimore American states that she was a protégée of Caruso and adds that her voice "possesses lyric warmth and beauty and shows especial adaptability for coloratura." The Boston Globe records the fact that "her success with her critical audience was instantaneous. A singer of limitless temperament, she disclosed strong dramatic feeling, poignant intensity and vivid imagination. Her voice has a range, flexibility and evenness to be envied by many high class operatic stars. Combined with her infectious enthusiasm was a natural joy in singing, free from artifice, yet controlled by unfailing musicianship." The Pittsburgh Press writes: "Che Faro, from Gluck's Orfeo, brought out the full resources of her glorious voice. It was a lesson in pure vocalism, of excellent musicianship and authoritative understanding. Haydn's Mermaid Song was exquisitely sung. She has the advantage of excellent training and sings with poise and confidence."

Nothing that the MUSICAL COURIER can add will increase the convincing force of such praise as this, and those who are interested in the vocal art will receive with pleasure the news that such an artist is opening a New York studio.

Wager Swayne Busy in Paris


Wager Swayne, teacher of pianists, has been having a busy season in his splendid new house in Paris, which was completed last fall. In it Mr. Swayne has a large and beautifully decorated music room in which every other Saturday evening his pupils appear in informal musicales. Mr. Swayne has been so fortunate as to have an unusually large class of talented pupils this winter, whom he has been preparing for professional careers, this being the particular branch of teaching in which Mr. Swayne has been interested ever since he began work as a pedagogue.

Mildred Dilling's Dates

Mildred Dilling's recent concerts have included the following appearances: March 8, Montclair, N. J., Glee Club; 11, Brooklyn; 15, joint recital with Arthur Middleton at Myerstown, Pa.; 17, Rubinstein Club, Waldorf-Astoria, New York; 25, Brooklyn; 29, New York; 30, Brooklyn; April 4, Finch School, New York City; April 6, a return recital at New Britain, and April 9, a recital at Baltimore. April 26, Miss Dilling will appear in joint recital with Edgar Schofield in Bridgeport, Conn.

Verbrugghen Quartet Engaged for Rochester

The Verbrugghen Quartet, led by Henri Verbrugghen, conductor of the Minneapolis Symphony Orchestra, which is to give a series of concerts in Aeolian Hall, New York, in the early fall, has been engaged for a concert at the Eastman School of Music in Rochester. During his recent stay in New York, while guest conductors were wielding the baton in Minneapolis, Mr. Verbrugghen was a week-end guest of George Eastman in Rochester.



Frederick Gunster
TENOR

"Vocal power and sensuous beauty of timbre, exquisite taste, crystal enunciation, a fine sense of line and unusual intelligence."
New York Tribune.

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LaForge-Berumen Pupils in Recital

Ernesto Berumen presented five of his pupils, and three of both Mr. LaForge and Mr. Berumen, in piano recital at the LaForge-Berumen Studios on March 15. The musicale was under the personal direction of Mr. Berumen, and proved to be one of the most interesting affairs given at the studios. All the young artists appeared for the first time, and their playing was noted by its assurance.

Helen Moss played the sonatina by Ravel splendidly. She possesses a lovely singing tone, well adapted to the moderns. Bernice Craig gave the Reflections on the Water by Debussy, and Polonaise in E major by Liszt with brilliancy and clear technique. Bess Hagmeier displayed musical feeling and power in two numbers by Chopin. The waltz in A flat was charmingly played. Ruth White gave a group of numbers by MacDowell, Tchaikowsky and Paderewski with musical understanding and a splendid sense of rhythm.

May List has a brilliant touch. Her technique is highly developed, and her playing of numbers by Liszt, Hutcheson and MacDowell was most enjoyable. Mary Wood proved herself to be one of the most talented young pianists among the new students of the LaForge-Berumen studios, and her playing of the classics was a feature on the program. Sara Newell, another talented young pianist, gave a fine rendition of a nocturne by Chopin and Etude de Concert by von Sternberg. Esther Dickie played numbers by MacDowell and Liszt with so much poise, assurance and personality that her appearance was one of the most interesting events of the evening.

Münz a "Riot" in Elmira

According to a telegram received from the local manager after Mieczyslaw Münz had appeared in recital recently at Elmira, N. Y., his performance was "a riot." To quote the message in its entirety: "Münz a riot. Audience refused to let him go after several encores. He has everything, a master of his audience, liquid tone, technical resources so great that it becomes simply the means of enforcing his genius. In his numbers everything lives and pulsates with life and emotion. You have secured a master. Congratulations!"

But ever since his sensationally successful American debut at Aeolian Hall, New York, on October 19, last, such



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BERLIN CONCERTS

VLADIMIR SHAVITCH-TINA LERNER.

In a second orchestral concert, Vladimir Shavitch, the American conductor, again selected an all-Russian program, this time comprising only works of Tchaikowsky, namely the Romeo and Juliet overture, Symphonie pathétique and the B flat minor piano concerto. This last attracted much attention, performed as it was by Tina Lerner, who made her reappearance here after an absence of several years. She showed all her former skill as well as maturity of conception by reason of which her performance was a pleasure to hear. The ovation accorded her must have been very gratifying and again proved that the public knows a good thing when they hear it. One can hardly say that the orchestral accompaniment was faultless, a tendency towards sluggishness being perceptible in the players—they were not "on their toes," but Mr. Shavitch skilfully held the work together. It was in the overture and symphony where he got the utmost out of the men under his temperamental baton. Climaxes of big proportions, moments of tenderness, variety of nuance and rhythmic energy were a few of the virtues displayed by this promising young conductor.

A. Q.

PARISH WILLIAMS.

Parish Williams, American baritone, fresh from the studio of Jean de Reszke in Nice, gave a song recital in

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

Zuro Grand Opera Company (Details of contest in MUSICAL COURIER for January 25)—\$100, \$75, \$50 and \$25 for the designs of settings for any one of the following operas: Aida, Carmen, Faust, Rigoletto. Contest ends April 15. Opera Design Contest, Carona Mundi, Inc., 312 West Fifty-fourth street, New York.

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition which shall include one or more vocal parts in combination with instruments. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

Chicago Musical College (details in issue March 8) Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory (details in issue February 15)—Free scholarships for the summer school from June 27 to July 31. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Philadelphia Conservatory (details in issue March 1)—Free scholarships for the Summer Normal at Beechwood School from July 5 to August 2. P. D. Cone, Eastern Manager, Art Publication Society, 1702 Walnut street, Philadelphia, Pa.

Committee of the Stadium Concerts (details in issue March 8)—American composers, native born and naturalized, invited to submit unplayed manuscripts. Manuscripts will not be received until May 1. Auditions for soloists to be heard at the summer concerts will begin in April. Mrs. William Cowen, Room 712, Fisk Building, Fifty-seventh street and Broadway, New York, N. Y.

Baylor College—\$1,000 in scholarships and silver cups to winners in contests for piano, violin, voice, vocal quartet and orchestra. E. A. Schafer, Secretary, Baylor College, Belton, Texas.

American Conservatory (details in issue March 22)—Free scholarships for the summer session from June 25 to August 4. American Conservatory, 503 Kimball Hall, 300 S. Wabash avenue, Chicago, Ill.

Dudley Buck—Free competitive scholarship for the summer master classes at the University of Kansas, June 11 to July 21. H. L. Butler, Dean, School of Fine Arts, University of Kansas, Lawrence, Kans.

Chamber Music Association of Philadelphia—\$500 for composition for string quartet. Score and parts must be in the possession of the Chamber of Music Association of Philadelphia, 1317 Pennsylvania Building, Philadelphia, Pa., not later than November 1.

Lorenz Publishing Company—Three prizes amounting to \$325 for unpublished anthem. Contest ends July 1. Lorenz Publishing Company, 216 West Fifth street, Dayton, Ohio; 70 East Forty-fifth street, New York; 218 S. Wabash avenue, Chicago, Ill.

The Gunn School of Music and Dramatic Art, Inc.—Six scholarships for the summer master classes. The Gunn School of Music and Dramatic Art, Inc., 1254 Lake Shore Drive, Chicago.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends September 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Berlin which revealed many amiable qualities, as well as some signs of immaturity—or perhaps just nervousness due to an appearance before a foreign audience. The audience was, however, most sympathetic and spent unstinted applause especially after a good rendition of Brahms' Botschaft, Strauss's Traum durch die Dämmerung and Hugo Wolf's Liebesglück. It cannot be said that Mr. Williams' choice of American songs—by De Vere Nicholson, Katherine Glen and Walter Kramer—was an especially happy one, calculated to increase European respect for American creative endeavor. He also sang for the first time in Berlin Rhea Silberta's Yohzeit and some songs by Sinding, Lange-Müller and Agersnap in the original Norwegian.

C. S.

VASA PRIHODA.

Special invitations to members of the press and a number of connoisseurs were issued by the Gramophone Company to hear Vasa Prihoda, violinist, whose appearance in the company's sumptuous little hall was said to be his first in Germany. This young Czech is already well known in America but, strange to say, till now was scarcely known in Berlin. While his technical mastery is undisputed, still the laudations with which practically all the press greeted him were read with consternation by a number of able and unprejudiced musicians who heard Prihoda in a program containing Vitali's Chaconne, Paganini's D major concerto, Beethoven's F major romance, a Dvorak Slavic Dance and Il Palpiti. Though granting that Prihoda is a big violinistic talent, possessed of a remarkable left hand technic, a large but not especially warm tone, a flexible bow arm, and a particularly pleasing appearance; still there is no definite quality in his playing which can be pointed out as excelling that of other well-known artists. Furthermore, neither the phrasing nor the interpretations of Mr. Prihoda are above reproach, being often rather primitive or immature. If Heifetz should now appear in Berlin the critics might realize that more than one of their superlatives had been misplaced.

A. Q.

Christian Sings at Stephens' Studio

Again was the studio of Percy Rector Stephens crowded with listeners when Harrison Christian gave a program of songs and an aria. Handel's Where'er You Walk, Florida's arrangement of Ochiette Amati, and Handel's Si tra i ceppi made up the opening group. His second group of French and German included Schubert's Erlkoenig, the in-



Bradley studios.

HARRISON CHRISTIAN,
baritone.

terpretation of which was given in an entirely individual manner. There followed a well-supported Eri tu, Verdi; Salt Water ballads and English songs.

The "rehearsal" at the studio of Mr. Stephens is in final preparation for a concert tour of some six appearances in Virginia, where he will appear under the auspices of The Tithers, an organization of Lynchburg, Va., and other clubs and societies throughout the State.

Mr. Christian was heard in New York at the Soldiers' and Sailors' Club, where he sang on March 11. His individual, dramatic interpretations are of especial interest, and his portrayal of various moods invariably causes a demand for repetition. A young man of virile personality and exceptional talent, he should go far as an artist.

Resumé of First Half of Hammann's Season

Among the numerous engagements filled by Ellis Clark Hammann, pianist-accompanist-organist, during the first half of the 1922-23 season are the following: September 26, organ recital, Philadelphia; October 22, organ recital, Longwood, Del.; 23, Manufacturers' Club musicale, Philadelphia; November 5, Rich-Kindler-Hammann Trio, Chamber Music Association, Philadelphia; 23, accompanist for Helen Ackroyd-Clare in recital; 24, accompanist for Horatio Connell, York, Pa.; 26, Chamber Music Association, Philadelphia; 27, Manufacturers' Club musicale; 29, Rich-Kindler-Hammann Trio, Ritz-Carlton, Philadelphia; December 5, accompanist for Beatrice Eaton, Wilmington, Del.; 6, Orpheus Club concert, Philadelphia; 13, Orpheus Club concert, Haverford, Pa.; 17, organ recital, Longwood, Del.; 31, accompanist for Thaddeus Rich; January 7, Rich-Kindler-Hammann Trio, Germantown Chamber Music Association; 8, Mendelssohn Club concert; 17, Mendelssohn Club concert; 22, Manufacturers' Club musicale; 23, musicale, Philadelphia; 24, accompanist for Ursula Greville, Philadelphia; 25, accompanist for Mae Hotz and Horatio Connell, Philadelphia; 30, Treble Clef concert, Philadelphia.

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- JEAN BARONDESS, soprano, singing in Italy and Egypt this season.
- CONSUELO ESCOBAR, Mexican coloratura soprano, Ravinia Park Opera Company.
- MARIA LUISA ESCOBAR, Mexican dramatic soprano, San Carlo and Mexican Opera companies.
- GITA GLAZE, Russian soprano, formerly Russian Imperial Opera Company.
- IZA KREMER, International balladist.
- HELEN LUBARSKI, soprano, concert singer.
- FRANCES PERALTA, soprano, Metropolitan Opera Company.
- BIANCA SAROYA, soprano, Ravinia Park and San Carlo Opera companies.
- SONYA YERGIN, soprano, Volks Opera Company, Berlin.
- ALICE ZEPELLI, soprano, Chicago Opera Company, now singing in Monte Carlo.
- CONSTANTIN BUKETOFF, Russian baritone, leader and soloist of the famous Russian Cathedral Choir.
- CHARLES CARVER, basso, concert singer.
- VLADIMIR DUBINSKY, baritone, formerly Petrograd Opera Company.
- EDWARD LANKOW, basso, Metropolitan and Chicago Opera companies.
- ANGELO MINGHETTI, tenor, Chicago Opera Company.
- CURT TAUCHER, leading German tenor, Metropolitan Opera Company, and many others.

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Mr. Samoiloff's time for the remainder of this season is entirely filled. He will sail for Italy June 15, and will re-open his studios the middle of September.

Reservations of time for lessons next season should be made now.

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MONTREAL'S MUSIC WEEK PROVES REAL SUCCESS

Thibaud, Winnipeg Male Choir, Denishawn Dancers and
Three Parisian Artists Appear—Pelletier, Organist of
the Basilica, Resigns—Local Instrumentalists
Prove Popular—Notes

Montreal, Can., March 20.—Jacques Thibaud, violinist, gave a recital to a large audience composed of Montreal's most distinguished musicians, music lovers and society people, who responded to his admirable playing with outbursts of applause. His program was sonata in E minor, Veracini-Salmon; Fantasy in C major, Georges Hue; concerto in A major, Saint-Saëns. Many encores were given, one a dance by his old friend, Enrique Granados, arranged by Thibaud himself. Charles Hart was the able accompanist. Louis H. Bourdon was the manager.

MUSIC WEEK PROVES SUCCESSFUL

Music Week in Montreal, planned by the Ladies' Delphic Study Club, has been a success beyond expectations. It was opened on Monday afternoon, March 12, in the concert hall of the Willis Piano Rooms, with an address by Percival J. Illsley, organist of St. George's Church. A program followed under the direction of J. J. Goulet, after which an Ampico recital was given. In the evenings, concerts were given in all the music halls and hotels to which great crowds gathered. The principal concert was held in the large hall of the Windsor Hotel, by the Brassard Choir of mixed voices. Mayor Beaubien of Outremont presided, congratulating the Delphic Club for its activity and spoke of the good that would accrue from it. The program given by the choir consisted of choruses from Rebecca, by César Franck and De Corps Divine, from St. Matthew's Passion, by Bach. L. Beaudoin, soprano, who sang the Shadow Song from Le Pardon de Ploermel, Meyerbeer, revealed a delightfully sweet and clear voice and admirable diction and interpretation. The choruses were ably conducted by Mr. Brassard.

CONCERTS BY VISITORS.

The Kreisler recital was held in the St. Denis Theater, March 5. Carl Lamson was the accompanist and Louis H. Bourdon the local manager.

Mr. Bourdon also presented the Winnipeg Male Voice Choir, with Hugh C. M. Ross, conductor. Alberto Salvi, harpist, was soloist. He played Impromptu de Concert, Schuecker; Lumiere Arabesque, Debussy; The Fountain, Debussy; Faerie Prelude and Dance, Tournier; Scherzo, Posse, and many encores. The program by the choir consisted of Border Ballad, J. H. Maunder; Save Lord or We Perish (written for and dedicated to the Winnipeg Male Voice Choir), by T. Tertius Noble; Hymne a la Nuit, Rameau; Now Is the Month of Maying, Thomas Morley; Deep River, arranged by Clarence Lucas; Rolling Down to Rio, Edward German; There Rolls the Deep, Jean Louis Nicode; The Reveille, Edward Elgar; Feasting I Watch, Edward Elgar; De Sandman, Daniel Protheroe; Cossack War Song, arranged by Horatio N. Parker, and several encores. The excellent singing and the enthusiasm was greatly appreciated by the audience.

A delightful concert was given in the Ritz-Carlton, March 11, by three distinguished artists from Paris who were part of the Opera Comique Company, which gave a few weeks of French comic operas lately in Canada. These were Andree Amalou-Jacquet, harpist; Jose Delaqueriere, tenor of the Gaité Lyrique, Paris, and Maurice Jacquet, orchestra leader and composer. J. A. Morency managed this concert.

Ruth St. Denis, with Ted Shawn and the Denishawn Dancers, came to the St. Denis Theater for matinee and evening performances on March 3. The large audience was charmed by the versatility of the interpretations.

VETERAN ORGANIST RESIGNS.

R. Octave Pelletier, for over thirty-five years the organist of the Basilica, has lately resigned that position. Mr. Pelletier, dean of organists in Canada, began his career as organist at the age of fifteen and has been in the profession for sixty-five years. Mr. Pelletier will be succeeded by Arthur Letondal, formerly organist at the Church of the Gesu of this city.

LOCAL INSTRUMENTALISTS APPEAR.

The Faculty of Music of the McGill University gave an orchestral concert in the Royal Victoria College, March 8, Dr. H. C. Perrin conducting. The program, which was well rendered, consisted of symphony, Dvorak; overture, Weber, and the E flat minor piano concerto by Liszt, with Olga Guilaroff at the piano. Her interpretation was full of vigor and refinement.

The Dubois String Quartet is holding its concerts of Chamber Music regularly; the third of this season's took place on March 14. This was the seventy-fifth concert given since its organization thirteen years ago. The last program consisted of quartet No. 12, Mozart, quartet in D major, César Franck, and the sonata, op. 19, by Rachmaninoff for cello and piano, with George M. Brewer at the piano.

The Adney's Dance Orchestra, which is composed of six young students of the McGill University, is doing good work and is in great demand. F. Glen Adney is the leader.

NOTES.

At the urgent request of several persons in Montreal, Jose Delaqueriere, tenor of the Gaité Lyrique, Paris, has decided to stay here for a few months to teach. He has opened a studio at 901 Dorchester Street West. Mr. Delaqueriere is the son of Louis Delaqueriere, professor of singing in Paris.

After the concert by Jacques Thibaud, his old friend Camille Couture, violinist, and Mrs. Couture gave an exclusive reception at their residence in his honor.

A. E. Whitehead, organist, and Florence Hood, violinist, gave a concert under the auspices of the Canadian College of Organists, in Christ Church Cathedral, March 3.

Madame Parizeau, contralto, sang a Salve Regina in the Church of St. Madeleine, written by a Montreale, Arthur Pruneau, which was greatly liked. It has been published lately.

Herve Cloutier, a local musician, is to succeed Arthur Letondal as organist at the Church of the Gesu.

Irene Pavloska was the guest of her mother, Mrs. David Levi, at Mark street, the first week of March. M. J. M.

VIENNA'S CONCERT LIFE "PICKING UP"

Franz Schalk Introduces Orchestral Novelties—Italian, Dutch and Austrian Conductors Likewise—Korngold's New Quintet—George Antheil Raises a Riot—Weiner Prize Quartet Fails to Impress—A New Girl Violinist

Vienna, March 7.—Vienna concert life is "picking up" again. Following a short lull, foreign artists are now once more pouring in in throngs, and three or four concerts of more than ordinary interest every night are the rule with a poor, overworked critic. Of the more important concerts, there are two varieties. The "big guns," like the Philharmonics, the Furtwängler evenings, or the Rosé Quartet nights—these draw the crowds, and their offerings are, of course, almost unfailingly of a high order. Yet it would be of little interest to American readers to hear them more than barely mentioned, their importance is of such a purely local nature. Duty therefore frequently compels your correspondent to miss some fine concerts, in order to attend that other variety of musical entertainments which deserve mention by virtue of some outstandingly unusual feature of the program. Let us therefore dismiss in short an exceedingly fine performance (without cuts!) of Berlioz's *Damnation de Faust*, with Paul von Klenau at the desk, and a concert production of Mozart's weakest opera, *La clemenza di Tito*, given by Julius Lehnert, as well as one of the Weingartner Philharmonic concerts, introducing one of the typical Philharmonic programs: Business before pleasure—so let's get down to business.

FRANZ SCHALK—AGED MODERNIST.

One of the surprising features of the last two or three years is the astonishing modernist's spirit of Franz Schalk. For some twenty or more years past Vienna has come to regard him as an apostle of the classics and as a conductor possessed of more enthusiasm and musical culture than real genius. Under Mahler he was second or third conductor at the Opera, and in view of his age probably no one thought of looking to him for new incentive and energy. When he was made co-director with Strauss at the Staatsoper, following the 1918 revolution, it was more of a compliment to his accustomed diplomatic tact and reverence for his age, which prompted his appointment, than any great faith in his abilities.

But since then, his activity has grown in proportion with the increased assurance and prestige resulting from his high post. He is a hard worker—perhaps the only one among the Staatsoper's officials—and ambitious beyond limits. Whenever he chooses to appear on the concert stage, we may be sure to expect an unusual program from him. He was the first one to introduce Hindemith in Vienna, and quite recently he braved even the conservatism of the *Gesellschaft der Musikfreunde* with a program of uncanny modernism. There was only one concession to the bourgeois taste: the Strauss *Sinfonia domestica*, with its superfluously detailed musical description of the Strauss family life. For the rest, there was an all-novelty program comprising Franz Schreker's *Chamber Symphony*, and the *Passacaglia* by Anton von Webern.

This piece formed part of the program of last summer's Tonkünstlerfest at Düsseldorf, but Schalk's performance was virtually the first one in the composer's native city. It is Webern's op. 1, and, while remarkably mature and daring for an early work, is yet comparatively clear and transparent when held against his later works. Its reception was respectful, which is in itself a progress; ten years ago it would have evoked a hissing concert here. Following the Webern work, Schreker's chamber symphony, recently heard in New York, provided a striking contrast. Apart from the merits of the pieces performed, the concert was a triumph for Schalk. He is going his younger colleagues one better as regards energy and vitality, and especially as regards his programs.

"MADE IN AUSTRIA."

The Chamber Orchestra series, conducted by Rudolf Nilius with a selected number of Philharmonic players, continues to dig precious treasures of the past without, however, neglecting the living composer. A little aria from *Il ri pastore*, by no less a personage than Frederick the Great, King of Prussia (who used to handle the flute as deftly as the sword) was a charming example of the former variety, while a *Serenade* by Walter Braunfels represented the second species with much success. It is an earlier work of this composer, who has since advanced considerably, judging by his *Te Deum* and by his opera, *The Birds*. The *Serenade* is a short and unassuming piece, tastefully orchestrated, very melodious and romantic in style. It poses no problems, and is satisfied to appeal to those who want music to be, above all, melodious.

The same aims tell on the work of Julius Bittner, who believes in the mission of the folk song element in music. His new songs for a low voice and orchestra, representing a mixture of such popular elements (popular in the best sense of the term) with more modern ideas deriving from Mahler's work, were beautifully sung by the composer's wife, Emilie Bittner, in one of the Worker's Symphony Concerts and again at a *Konzertverein* evening. Likewise a suite from a ballet, *The Kingdom of Dreams*, by Carl Lafite, strives for "popular" effects, but in a much more obvious manner. Lafite, it may be remembered, is the versatile man who compiled a sequel to *Springtime*, entitled *Hannerl*, from mutilated Schubert melodies—an undertaking of doubtful taste. The suite referred to above is quite old-fashioned, and intentionally so, approaching the cloying Viennese sentimentalism affected by some of the contemporary composers of Viennese operettas. The impression of the suite was particularly barren compared to the marvelous wealth of melody and rhythm permeating the finale from Johann Strauss' practically forgotten operetta, *Cagliostro*, which had its first production in concert form on the same evening.

Viennese talent, in fact, has made a rather poor showing in our concert halls these last weeks, particularly so at a concert given by the Fuchs Quartet, which offered an obsolete string quartet by Julius Wachsmann, and at the recent Fitzer Quartet evening. At the latter concert, there were three first performances: a fantasy for string quartet by Ernest Walker, a string quartet by Hans Hofmann, and a piano quartet by Rudolf Polsterer, the last named piece introducing, in the last movement, a baritone solo which is by no means an integral part of the formal scheme. All three composers appear to be merely semi-professionals,

to put it mildly; all their friends being present in the hall, the concert was a popular, if not an artistic success.

THE NEW KORNGOLD.

Is it unjust, perchance, to say much the same for the performance of the new piano quintet op. 15, by Erich Wolfgang Korngold? The young man, of course, is a composer of international standing by now, and not to be mentioned in one breath with musicians, or would-be musicians, of the kind referred to above. Yet outwardly the affair was quite along the same lines. Unfortunately the career of Erich Korngold is too closely connected with the affairs of a certain influential social set, at least locally, as to inspire anything else but honest regret that so unquestionable a talent should be ruined by indiscriminate dilettante admirers. The concert was virtually a private party of Korngold's friends (the most influential critics are among them) who were bent on making it an unprecedented success. Only the few uninitiated that were present did not refrain from showing a disapproval which was well founded.

The new quintet is in the customary Korngold style. It proves a growth which is merely outward—in assurance, routine and dexterity—but its permanent self-plagiarisms at the same time furnish evidence of his waning inventive powers and inspiration. The work is, above all, worlds removed from chamber music style: it is grand opera of the most blatant sort, distinctly "rhapsodic" and devoid of thematic development or polyphonic treatment, relying solely on continually shifting modulations, sentimental melodic bits and, occasionally, on stirring rhythms.

THE ETERNAL PRODIGY.

What makes the Korngold problem one of deep significance is the fact that stuff of this kind is eagerly published, readily played by so exclusive an organization as the Mairecker-Buxbaum Quartet, in preference to other and more interesting works by less fortunate authors, and vociferously applauded by crowds of casual concert-goers who will fly in horror from any music more "problematic" than that which Korngold is known to write. To them, he is still a Wunderkind, despite his twenty-six years, and the critics who are otherwise known to be less obliging, still make allowances for his "youth." The time has come for Korngold, however, when he should cease to be a promise, and decide on becoming a fulfillment. But such are the dangers of popularity: he may live to see that day, only to find that the vampire "success" has killed his genius.

MUSIC OF THE HOUR.

No more forcible contrast to Korngold's fate could be imagined than that of George Antheil, his American antipode and, by the way, apparently his junior by several years. The supreme contempt which Antheil seems to hold for his public is admirable. It must have taken all his

American "pep" and "go" to face the audience of howling, yelling and screaming men and women who had crowded the hall to hear the "Pianist-Futurist" on the preceding night. Korngold's antipode though he is, there is yet one thing common to their present work: utter lack of polyphony and thematic treatment. With Antheil, of course, this lack is intentional. His music mocks all sentiment and throws logic to the winds. It is, if I grasp his idea, the image of these crazy times and, in that sense, really passes our judgment. Future generations, perhaps, will find the answer.

WEINER'S PRIZE QUARTET FAILS TO IMPRESS.

A breath of the Hungarian Pusztá plains was decidedly present at the concert of the celebrated Lehner Quartet, from Budapest, who made their Vienna debut recently. Their Magyar fire was a little out of place in the Schumann piano quintet, but it benefitted the Brahms A minor quartet, and even more the last movement of Leo Weiner's quartet in F sharp minor. This is the work which won the \$1,000 Coolidge prize and was first produced at the 1922 Berkshire Festival. Certain earmarks of French impressionism in the first movements were surprising, and on the whole the Vienna verdict did not fully agree with that of the American jury. Old Hellmesberger, a famous Vienna wit, used to say: "Je preiser ein Werk gekrönt wird, desto durer fällt es." The Weiner piece is neither novel nor especially arresting but it "sounds" very well, and the Lehner men put plenty of temperament into it.

A NEW GIRL VIOLINIST.

Following the sensational Vienna success of Vasa Prihoda, who has crowded the biggest halls eight or nine times this season, we have now heard a young girl violinist, named Edvina Brokesova, who has taken her Vienna public by storm. Being a pupil of Sevcik, little else was to be expected of this young creature, who has already won a prize at the Prague State Conservatory. Her technical resources are little short of marvelous, and her musicianship far more than ordinary, as evinced in pieces by her compatriots, among them a nicely melodious Fantasy by Josef Suk and a similar ballad by Josef B. Foerster. The same composer's songs figured on the program of Maria Odersky, a Polish singer, together with some pleasing songs, Mahlerian in style, by Bernhard Paumgartner, director of the Mozart-eum, at Salzburg.

PAUL BECHERT.

More Dates for Maier and Pattison

Guy Maier and Lee Pattison have been engaged by Mrs. George S. Richards of Duluth for a recital in her All-Star Musical Course on November 26. They will also appear for the second time in the Fritschy series in Kansas City on December 4. Another new date is in the Unity Concert Course in Montclair, N. J., on March 11.

Pupil of Caroline Lowe in Vaudeville Act

Ralph Pemberton, a pupil of Caroline Lowe, recently accepted an engagement for a vaudeville act. His lyric tenor voice, of sweet quality and evenness, has been much admired by those who have heard him.



CLAUDIA RHEA FOURNIER
Contralto

Press Comment:

Mrs. Fournier has a contralto voice of singular beauty and charm which she manages with the skill of an artist. She has, moreover, that rare "gift of the gods" called temperament, which, combined with a most attractive personality and unusual gifts as a singer, make her a favorite with her audiences everywhere.—*Providence Tribune*.

Mrs. Fournier's rich contralto voice was at its best in "Le Noct d'Irlande" by Holmes, and the Romance from the opera, "Le pre au Cleric" by Herold, was rendered in a most artistic manner.—*Boston Herald*.

Mrs. Fournier has a contralto voice of unusual beauty, of wide range and remarkable tone, warm and velvety. Nature has been especially kind to her, and her high notes are pure and rich, while her middle and low notes are equally true and sweet. She was at her best in the groups of French songs, which are a stumbling block to so many singers, and received an ovation from the enthusiastic audience.—*Providence Journal*.

The rendition of Hemberg's "La mort de Jeanne d'Arc" by Mrs. Fournier was most dramatic; her voice is rich and of unusual quality.—*Springfield Republican*.

Mrs. Fournier appearing first in the beautiful Gounod aria from "La Reine de Saba," "Plus Grand Dans son Obscurite," in which she quickly won the favor of the audience by her rich sympathetic voice of a full-ranged contralto.—*Springfield Republican*.

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ALICE LOUISE ARMSTRONG
Soprano

Press Comment:

Miss Armstrong sang songs in French and English with light, pure tone quality. Her voice is well controlled. Good breath management, artistic phrasing and musical feeling are in evidence in her work. She was rewarded by hearty and spontaneous applause after each of her numbers.—*Providence Journal*.

Miss Armstrong possessed a voice of unusual clarity and charm.—*Faetichet Times*.

Miss Armstrong was in splendid form. She has a voice of range and power which she holds well in control and which is very pleasing. Her high notes were clear and true as a bell.—*Malden News*.

Miss Armstrong was soloist with the ensemble. She gave much pleasure in French and English songs.—*Beverly Journal*.

Recent Engagements:

Providence Plantations Club, Providence, R. I., January 9th
Edgewood Women's Club, Providence, R. I., February 6th
Somerville Women's Club, Somerville, Mass., January 30th
Coeur de Lion Commandery, Boston, Mass., January 11th
Oliver Ditson "Song Recital," Boston, Mass., February 8th
Malden Club Ladies' Night, Malden, Mass., March 23rd
Old and New, Malden, Mass., March 30th
Governor's Night, First Baptist Church, Malden, Mass., May 16th
Organ Recital, Soloist, Methodist Episcopal Church, Everett, Mass., Sept. 30th
Soloist in Oratorio "Messiah," Pawtucket Choral Society, Pawtucket, R. I., January 7th
Dorchester Women's Club, Dorchester, Mass., March 17th
Song Recital, Copley Plaza, Boston, Mass., April 18th
Soloist in Oratorio "Messiah," West Newbury Choral Society, West Newbury, Mass., June 6th

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EDITH HATCHER HARCUM PROVES A WOMAN CAN HAVE A CAREER, HOME AND FAMILY

A Visit to the Harcum School, a Day and Boarding School for Girls, Offers an Affirmative Answer to the Query, "Can a Woman Have Both a Career and a Home and a Family?"

A pertinent topic of today is "Can a woman have both a career and a home and family?" A visit to the home of Edith Hatcher Harcum in Bryn Mawr offers an affirmative answer to the modern query, for here one sees the woman and the family and the career in a setting which refutes all adverse discussion. Whether at afternoon tea, when the friends of the Harcum School for Girls meet its head in the big living room before friendly fire-logs; in the music room, which is her professional environment, or in her own cottage on the grounds, where one sees Mrs. Harcum with her two children in the charming simplicity of home, the casual visitor and the familiar friends alike can find no reason for sympathy with the dissenters. On the other hand, one feels that these children are more accomplished and will have many opportunities that would never have come had their mother had no career.

Mrs. Harcum is the youngest of a large family, every one of whom was gifted. Her father, William E. Hatcher, D.D., LL.D., held the pastorate of the Grace Street Baptist Church of Richmond, Va., for twenty-five years, was president of the trustees of Richmond College (now Westhampton College) and trustee of many other institutions. He was the author of *Along the Trail of the Friendly Years*, *John Jasper*, and other books. His chief interest outside his church lay in the education of boys, resulting in the foundation of the Fork Union Military Academy in Virginia. Mrs. Hatcher is also a brilliant personality whose literary achievements have included genealogical books and biographies. It is perhaps from her mother that Mrs. Harcum has inherited her talent as a pianist. Literary gifts prevail, however, as is indicated by the reputation of Dr. E. B. Hatcher, her brother, in the Baptist denomination as both a minister and an author, and that of her sister, Dr. Orie L. Hatcher, who after holding the Chair of Comparative Literature at Bryn Mawr, writing *John Fletcher*, *A Book for Shakespeare Plays and Pageants*, and other books, founded the Southern Woman's Educational Alliance. Another sister, Mrs. Winn Sadler, writes on historical subjects.

With such an environment in her youth, naturally much was to be expected from Edith Hatcher. She early began the study of music under Prof. Frederic Hahr, a Swedish composer, then in Richmond. Her first position was that of organist at one of the large churches in her own city; later she studied in New York under Richard Burmeister and was selected as one of six pupils of Safonoff, then conductor of the Philharmonic Orchestra in New York. Afterward there was a season of study in Europe under Phillip in Paris and Leschetizky in Vienna, and the past summer found her with her family in Paris, where she continued her piano lessons.

Prior to having her own school Miss Hatcher was head of the music department at Shipley in Bryn Mawr, and it was about this time that she married Marvin Harcum, continuing her work in the school for some years. It was

about seven years ago that she opened the Harcum School with but three pupils. Today there are fifty-one boarding pupils and forty day pupils. Located where the educational standards are of the highest, it prepares students for Bryn Mawr, Smith, Vassar and the higher colleges. Although primarily not a music school, musical appreciation has its



Photo by Grafters.

MRS. EDITH HATCHER HARCUM AND HER CHILDREN

place through ear-training and theoretical knowledge of the composers and their style. Ossip Gabrilowitsch sent his daughter to the school, saying it is the only school of its kind except one in Russia, in that it emphasizes both music and academics and treats music as an integral part of the education of a girl. Mrs. Harcum carries on her tours a miniature practise piano presented to her by Mr. Gabrilowitsch in appreciation of her splendid training of his daughter.

Mrs. Harcum is at the head of the school and of the music department; under her supervision are three piano teachers as well as those for harp, violin, voice and cello. Besides her special pupils, each of the sixty piano pupils are heard twice monthly by her so that she may keep in intimate touch with their progress. Mrs. Harcum keeps up her own music by several hours' practice daily; she recently gave a recital with the solo cellist of the Philadelphia Orchestra. Mrs. Harcum also has to her credit many compositions, some of which have been played a great deal. As a teacher she has had phenomenal success; her untiring interest and energy dismisses all thought of self, and, becoming absorbed in a composition, she works on and on, forgetful of time or exhaustion, presenting her thought in a vivid, vital manner until the inspiration is felt by the pupil. As a result her students learn to perceive the beautiful and, equipped with the technical foundation, can express themselves with true musical feeling; they gain a finished abandon that is indeed rare among pupils. And so it is that the Wednesday night musicals have come to mean more than mere student recitals—they are a pleasure to all who attend. K. D.

CHAUCER'S MUSIC

(Continued from page 6)

which has given place to the clattering street pianos and the Salvation Army bands.

There saw I eke famous old and yong
Pipers of all the Dutch tong,
To learne love daunces, springs,
Reyes, and the straunge things.
Tho saw I in another place
Standing in a large space
Of beem that maken bloody soun,
In trumpe beme, and clarion,
For in fight and bloodsheddings
Is gladly used clarionings.
There heard I joab trumpe also,
Theodomas, and other mo,
And all that used clarion
In Castelaigne and Aragon,
That in hir times famous were,
To learnen saw I trumpen there.

At the end of this oldest lengthy description of music and musical instruments in the English language, the poet adds:

There saw I sit in other sees,
Playing upon other sundry gleees
Which that I cannot neven,
No than sterres ben in Heven,
Of which I will as now not rime
For ease of you and losse of time:
For time ylost, this know ye,
By no way may recovered be.

The time which Chaucer lost in writing poetry made him an indifferent clerk who could not do the worthy work of an ordinary man. Consequently he was always getting discharged by his employers, and his wife, Philippa, who, like wives in general, preferred the comforts of cash to the consolations of new fangled poetry, left him, notwithstanding her vows in the chapel of the Savoy.

Branscombe Compositions Heard Via Radio

A most interesting American-composer radio program was given at the WJZ station in Newark on the evening of April 2. The entire program was made up of compositions by Gena Branscombe and was rendered by Ethel Grow,

contralto; "Miss Bobbie" Besler, soprano (interpreter of songs for children), Julie Ferlen-Michaelis, violinist and Norman Jollif, baritone. All of the accompaniments were played by Gena Branscombe.

Keener Continues to Delight

Suzanne Keener, coloratura-soprano of the Metropolitan Opera Company, was heard Saturday evening, March 24, in a joint recital with John Charles Thomas at the Briarcliff Lodge at Briarcliff Manor, New York. The concert, which was lengthened by several encores, was preceded by a dinner and followed by a dance. This celebration marked the opening of the Briarcliff Spring Season.

Miss Keener also appeared at the Brooklyn Academy of Music with Erwin Nyiregyhazi, pianist, on Tuesday evening, April 3, under the auspices of the Mundell Choral Society of Brooklyn.

On Saturday evening, April 14, Miss Keener will sing for the benefit of the Elks' Club of this city. She will be the principal artist at the final concert of the season given by the Mozart Society on April 17.

Other Keener appearances will be at Bristol, on April 18; Waldorf-Astoria Hotel, on May 1, for the benefit of the Day Nursery; Ridgewood, May 7; Meadville, May 16; Ann Arbor Music Festival, May 18; Brooklyn Academy of Music, May 22.

Patton Reengaged for Worcester Festival

Fred Patton, the baritone, who has sung many times at the Worcester, Mass., Music Festival, will appear there again in the role of Money Love in the Vanity Fair part of Kelley's *Pilgrim's Progress* on May 9, Thursday. March 14, Mr. Patton was scheduled to sing Parker's *Hora Novissima* with the Reading (Pa.) Choral Society.

Joseph Fuchs to Give Recital

At Town Hall, Saturday afternoon, April 21, Joseph Fuchs, who has scored success in Europe, will give his annual New York recital. An interesting program has been arranged.

Birdice Blye Is American Composer's Friend

The Chicago Evening Post of January 17, in writing of the MacDowell Anniversary Week, warmly praised Birdice Blye for her playing of the MacDowell music:

To Birdice Blye much credit is due for making known the larger works of MacDowell, and in her extended tours she has presented the Eroica sonata in more than 200 recitals and has played the Keltic sonata in more than 100 recitals, but the Eroica seems to be the favorite with her audiences. She also has played the D minor concerto many times. Her programs always contain a sonata or a group of his smaller compositions. She also has played them in Europe and made friends for MacDowell's music where before he was entirely unknown, and both in Europe and the principal cities of this country, from coast to coast and from the Gulf of Mexico to Canada inclusive, she has thrilled her audiences with her brilliant interpretations of them.

In presenting Miss Blye with one of the rare autographed photographs of MacDowell, Mrs. MacDowell wrote: "I want to express to you my keen appreciation of your devotion to the MacDowell music. Quite aside from anything else, I realize what hours of intense work you must have given to the Sonata Eroica to have made the great success with it that you have. My warm thanks."

Birdice Blye, on her extensive concert tours usually includes one or more American compositions on her programs. She is an admirer of the works of Eleanor Everest Freer and has had great success with them. Mrs. Freer said no one could play her Lyric Etude with such delicacy of touch as Birdice Blye. Many beautiful compositions have been written especially for Miss Blye. Ethelbert Grabill, of Los Angeles, noted author of an important work on piano technique, has written an ultra modern composition in a minor scale of unusual intervals, for Miss Blye. Last year he wrote for her a Haitian Incantation that aroused much interest and favorable comment all through her Pacific Coast tours.

The eminent Polish-American pianist, Henriot Levy, whose playing made a sensation in London last season, dedicated three compositions to Miss Blye, with which she has had unusual success in the East, West and South. Miss Blye arouses great enthusiasm in playing works by Ernest Kroeger, which, in St. Louis, his home city, always amounts to an ovation for her and the composer. Mr. Kroeger has dedicated his brilliant and extremely difficult Polonaise to Miss Blye. Frederick Emerson Farrar, of Nashville, wrote his brilliant Storm Spirit for her and T. S. Lovette, who is active in musical circles in Washington, D. C., dedicated his beautiful Nocturne to her. An ultra modern, clever little sketch by Robert Warner, of Chicago, was dedicated to Miss Blye and has found place on many of her programs and always has to be repeated. She was firmly convinced of the genius of this young boy who recently died at such an early age.

Carl B. Vogt, of Indianapolis, and Philip P. Keil, of Pittsburgh, wrote charming solos for Miss Blye and Mrs. Clara Duggan Madison, of San Antonio, dedicated her Berceuse to her, which is full of grace and charm. Edmund Newpert, the Danish pianist, to whom Grieg dedicated his piano, wrote a ballade for Miss Blye when she was a very little girl that has been a perfect joy on the program or as an encore. Prof. Ernst Rudorff, director of the piano department at the Royal Hochschule of Music in Berlin, chose Miss Blye for his own pupil out of over three hundred applicants and always sent his compositions to her to introduce in the United States. Sergius Liapounow, of Petrograd, Russia, dedicated his Humoresque to Miss Blye in compliment for her introducing his Carillon. Besides giving a large part of her program to the classics, Miss Blye also plays the modern French, Spanish, Italian and Russian compositions.

Third All-American Concert at Wanamaker's

The third concert in a series of American composers and artists presented by Caroline Lowe, chairman of the American music committee of the N. Y. F. M. C., was given in the Wanamaker auditorium on Wednesday afternoon, March 21. Louis Baker Phillips, organist and composer, opened the program with James H. Rogers' organ sonata in E minor, first movement. He also played later a group of his own compositions for organ, including Lullaby and Prayer, Shadows, Caprice Grotesque, and part of an orchestral suite, No. 2. Claire Stickles, soprano, gave pleasing interpreta-

tions of I Love Thee Dear, Spring and Merza, songs by Mr. Phillips, with the composer at the piano. Emily Beglin, soprano, rendered effectively two groups of songs by Frederic W. Vanderpool—A Rose in Autumn, Lammie Love, Can It Be Love? The Light, Heart to Heart and 'Neath the Autumn Moon. Mr. Vanderpool accompanied at the piano. Edith Moxom Gray gave an excellent performance of Fannie Dillon's piano sonata in C minor, op. 27. This work, still in manuscript, aroused much interest and called forth many words of praise.

A large audience attended and applauded all the artists enthusiastically. Interest is growing rapidly in this series of American concerts.

Kinney Soloist with Convict Band

Ruth Lloyd Kinney filled many engagements during January, February and March. She was the only soloist chosen to sing at the John Wanamaker Memorial Service and had

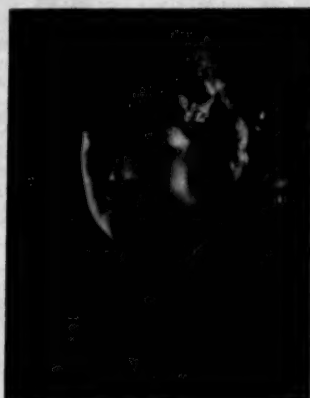


Photo by H. Zemsky.

RUTH LLOYD KINNEY,
contralto.

the unusual experience of being guest soloist at a concert given by the convict band at the Eastern State Penitentiary. She also gave a recital over the Gimbel radio in Philadelphia and appeared as soloist at the Huntingdon Valley Country Club, Globe Ticket Company's annual concert, at the new Lincoln Theater in Troy, N. Y., the Troy Kiwanis Club and the Shriners' Club. Other recent and forthcoming engagements are as follows: Two appearances in Philadelphia in Lehmann's Persian Garden, soloist with string quartet at Witherspoon Hall, Philadelphia, appearances in Troy, Schenectady and Buffalo, N. Y., and Atlantic City, N. J. Miss Kinney will be soloist with the Shriners' Band of Troy, N. Y., for the four-day Imperial Council in Washington, D. C.

Cincinnati Conservatory of Music Concert

The fourth concert of the season at the Cincinnati Conservatory of Music was given before a crowded house. The evening was eventful in that three debuts were made. The first was that of Lloyd Miller in the Grieg concerto for piano and orchestra. It was a brilliant performance, no less in the accompaniment than in the solo part. Another was that of Gladys Fried, violinist, who played the same fantasia on Russian themes by Rimsky-Korsakoff, which her distinguished master, Jean ten Have, had recently performed at a concert of the Cincinnati Symphony Orchestra. She gave a spirited performance, and was recalled many times by the audience. The third debut was that of the Conservatory Chorus under the direction of Burnet C. Tut-hill, general manager of the conservatory. Brahms' Song of Fate was the number chosen for this initial appearance,

and the chorus was assisted by the orchestra. The chorus exhibited a rich quality of tone and a good balance of parts, and sang with precision and good dramatic effect. They always seemed to have a reserve of power which they were not required to use, and at no time was their tone covered by that of the orchestra. The orchestra itself, under the direction of Modeste Alloo, presented a concerto by Philip Emanuel Bach and gave it a splendid performance. They closed the concert with Mendelssohn's overture, Ruy Blas.

A Novel Musical Presentation

Burdette Cleveland, talented pianist-composer of Kansas City, Mo., whose pianistic abilities have been favorably commented on by all the critics who have ever heard her, appeared in Chicago in a rather novel musical presentation. It is not unusual for comparison concerts to feature hand-playing and reproducing pianos, but hand-playing compared to playing through the pedals is less common. Miss Cleveland did that, playing Liszt's Liebestraume. First a few bars were played by roll, then Miss Cleveland broke in with hand playing, and farther on in the piece she resumed playing by roll. It was so smoothly and artistically done that the "breaks" in the piece could not be detected except by watching Miss Cleveland's hands.

The novel presentation of the Gulbransen Player-Piano was made at the advertising Revue, given in the Florentine Room of the Congress Hotel, under the auspices of the Women's Advertising Club of Chicago, on the afternoon and evening of Monday, March 20. In the afternoon a thousand of Chicago's prominent club women heard the presentation, and in the evening an equal number of business men and women.

The Betty Booth Concert Company and Irene Stolfoky & Company, under the auspices of the Redpath Bureau, played at the afternoon and evening performances.

Capacity Audience Hears John Powell

"Powell kept at piano long after concert's end," was the headline of the press review of his Aeolian Hall recital, March 17. The program, an all-Chopin one, drew a capacity house. Continuing his review the Tribune critic wrote, "His ease and exquisite tone were characteristic of the high standard set by the pianist in earlier concerts. A large audience listened delightedly and applauded soundly." W. T. Finck of the Post wrote as follows: "The large and enthusiastic audience kept the pianist busy half an hour longer, playing seven encores—which shows how the public adores Chopin when played by a pianist like John Powell, superpianist and composer."

A Bach Festival Record for Mildred Faas

Mildred Faas, the soprano, has been engaged for the Bach Festival, Dr. J. Fred Wolfe, director, at Bethlehem, Pa., May 25 and 26. She will be heard in the Bach B Minor Mass on May 26. During the last seven years, 1917-23, Miss Faas has been a soloist at every Bach Festival in Bethlehem, making ten appearances in all, including the aforementioned date.

Samaroff Delights Atlanta Music Lovers

Quoting The Constitution, Atlanta, Ga., "Olga Samaroff, pianist, closed the Atlanta Music Club's civic concert series and left an indelible impression on the emotions of the 3,000 people who heard her. Her artistry, her power and fire, made Samaroff's concert a fitting climax to the series of remarkable musical events that has delighted Atlanta concert goers during the 1922-23 season."

Artone Quartet to Sing Elijah

The Artone Quartet, consisting of Dicie Howell, soprano; Edna Indermaur, contralto; James Price, tenor, and Walter Greene, baritone, has been engaged to sing The Elijah with the Minneapolis Symphony Orchestra and the University Choral Society in Minneapolis on April 16.

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DRESDEN'S FIRST BORIS PROVES SENSATION

Busch, Conductor, and Dobrowen, Regisseur, Bring Out a Model Production—Robert Burg and Tino Pattiera in Leading Roles

Dresden, March 1.—Moussorgsky's Boris Godounoff, long a favorite in America, had its first performance in Dresden last night, and under the direction of Fritz Busch achieved an almost sensational success, arousing the admiration not only of the leading critics of Dresden but also of all Germany, many visitors from outside being visitors at the premiere. The profound impression made by Moussorgsky's masterpiece was largely due to the excellent performance, pronounced to be one of the best that have been heard and seen in this country. The management spared neither effort nor expense. Prof. Ivan Dobrowen, of Moscow, a Russian composer and producer, who has conducted many of the famous Petrograd performances with Chaliapin, was especially engaged to supervise the staging, scenery, costume, etc.

These were all so artistic and gorgeous that one became absorbed by them almost to the prejudice of the music itself.

On the musical side, the orchestra and chorus of the Dresden Opera, both famous for quality, outdid themselves. All the Russian intensity and emotional power of the work, which never fail of their effect on the public, were brought out in this performance as it has probably been rarely done outside of Russia. The cast, headed by Robert Burg in the title role, Tino Pattiera as Dimitry, Helena Forti and L. Ermold, and especially the able conducting of Busch, combined to make this valuable addition to the repertory a genuine drawing card as well.

bin to make this valuable addition to the repertory a genuine drawing card as well.

DRESDEN'S BALLET REVIVAL

An important feature of the operatic renaissance in Dresden is the rejuvenation of the ballet. Recent progress was brilliantly demonstrated at a performance in Exhibition Hall, under the leadership of its able ballet mistress, Susi Hahn. Beautiful decorations had been provided for the occasion by Adolf Linnebach and A. Mahmke, and Fritz Busch, at the head of the orchestra, endowed the undertaking with particular artistic splendor. The huge audience was delighted.

PIANIST'S SEVENTIETH BIRTHDAY

The seventieth birthday of Rappoldi Kahren, a prominent Dresden pianist and teacher, was publicly celebrated by a Bach concert given by the Mozart-Verein under the leadership of Erich Schneider. The venerable pianist in conjunction with two younger artists, Maria Hölbe and Lissy Nitsche, played both the Bach triple concertos (C major and D minor), the first of which Mme. Kahren had played at her debut in Vienna, at the age of fourteen, with the late Arthur Nikisch, then thirteen, and Vladimir de Pachmann! The work was then a recent re-discovery, and the performance by these three artists was soon followed by another, in which Tausig, Bülow and Rubinstein took part. Mme. Rappoldi was tendered an ovation.

A. INGMAN.

CINCINNATI NOTES

Cincinnati, Ohio, April 2.—A musicale of much significance was enjoyed at the Cincinnati Conservatory of Music on March 29, when Ruth Bristley, a pupil of Lillian Aldrich Thayer, appeared in a song recital. The event of the evening was the presentation of Debussy's Blessed Damosel, in which Miss Bristley took the leading part. Two other soloists, a chorus of twenty-four women's voices and a small orchestra also participated. The director was Burnet C. Tuthill. Another feature of the evening was the presentation of Bach's concerto for two violins and string orchestra, the solo parts played by Heiman Weinstein and Alfred Hughes. Ruth Bristley sang Liszt's Mignon, a group of songs by Schumann, Strauss, Reger and Wolf, and some American songs.

Easteride, by Protheroe, was sung Easter night at the Immanuel Presbyterian Church, Clifton, under the direction of Laura Strubbe, organist.

A musicale was given by the Queen City Circle, No. 19, Ladies of the G. A. R., at Memorial Hall, March 29. The soloists were Kathryn Reece, Heiman Winston and Mrs. Thomas Prewett Williams.

The choir of the Church of the Epiphany presented Stainer's Crucifixion, March 28. Hugo Sederburg was the director.

Dubois' The Seven Last Words of Christ was sung by the choir of the Church of the Advent, March 30, under the direction of Gordon Graham. The soloists were John Tiffany, Clifford Cunard and Willard Purder.

A chorus of sixty voices under the direction of Walter J. Berg sang Stainer's Crucifixion, March 29, at St. Mark's Evangelical Church. Howard Hafner, tenor, and Howard Fuldner, bass, were the soloists.

There was special music at the Wyoming Presbyterian Church, April 1, under the direction of Lillian Arkell Rixford, organist, of the College of Music faculty. A double quartet of soloists presented The New Jerusalem, by Davis.

Ralph Thomas, tenor, well known local singer, is now in Milan, Italy. Word comes that he has signed a contract to sing leading roles in Traviata, Rigoletto and Faust during April.

Pupils of Pauline Stemler gave a recital, March 24, at the Avondale School auditorium.

A special Easter program was given by the Hotel Gibson Orchestra, under the direction of Robert Visconti, Jr. The orchestra was assisted by Elizabeth Durland-Langhorst, soprano; Eleanor Bain Irvine, contralto; George Muhlhauer, tenor, and Richard Fluke, bass.

An enjoyable piano recital was given, March 29, by Arlene Page, a pupil of Marguerite Melville Liszniewska, at the Cincinnati Conservatory of Music.

Pupils of Mme. Liszniewska, Misses Curtis and Vardeman, and Messrs. Miller, Verd, Hoffmann and Perutz, appeared in recital at the Cincinnati Conservatory of Music, March 31.

Giovanna Maturo, pupil of Marguerite Melville-Liszniewska, appeared in a piano recital April 3.

The Cincinnati Symphony Orchestra gave a concert at Indianapolis, Ind., April 2, as the last of three concerts for this season under the local direction of Ona B. Talbot. The soloist was Mme. Charles Cahier.

The regular April concert of the Hyde Park Music Club was enjoyed, April 3, at the Hyde Park Library. The program was varied and of much interest.

W. W.

Society of Friends of Music Plans

The 1923-24 season of the Society of the Friends of Music will begin late in October with a performance of Pfitzner's romantic cantata, Vor Deutscher Seele, at Carnegie Hall.

The work calls for a large chorus and orchestra. The regular subscription concerts will be ten in number. They will be given in Town Hall on Sunday afternoons as follows: November 11, Bach program; November 25, modern program; December 16, Beethoven program; December 30, nineteenth century music; January 13, Purcell's Dido and Aeneas; January 27, Mahler's Das Lied von der Erde; February 10, French Novelty; February 24, classic program; March 9, Modern New Music with concerto by Pfitzner; March 23, Bach's St. John Passion. The concerts as heretofore



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*The Seattle Times said the above
about May Peterson, soprano of
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fore will be under the direction of Artur Bodanzky, and the chorus will be drilled by Stephen Townsend.

The executive committee of the society is composed of Mrs. J. F. D. Lanier, president; Allen Wardwell, chairman; Mrs. Philip James, Ewald Schniewind and Alfred F. Sellingsberg. The society desires next season to give at low rates dress rehearsals of the Bach concerts, of which there will be two every year, while continuing to give at the regular concerts music of the highest type. During the past ten years the artistic growth of the society has been remarkable. Sixty concerts have been given at which over 300 works were performed, of which thirty-eight were "first times" and only nine had a second, and one a third hearing. Last season saw an advance in attendance and interest, and for next season there are only a limited number of seats available.

Reception in Honor of Prof. Roerich

Before the departure of Nicholas Roerich and Mme. Roerich for an artistic and archaeological trip to Asia, as was recently announced in the press, a reception was given in their honor by Corona Mundi, Inc., on March 27, at the Master Institute of United Arts in New York. The reception was given at a one-day private show of new paintings done in America by Professor Roerich and never before exhibited.

The unusual interest created by the Roerich exhibition in 1920 is still remembered. If recent Russian activities have revealed the decorative surface of Russia and the psychological sense of the country, this new Roerich exhibition reveals the inner side so important at present—the spiritual

side of Russia. In the series Sancta, Himself Came, Messenger, and the Messiah series, is expressed the inner exaltation of the spirit, interpreted through harmonious color schemes. The series from Grand Canyon and Ocean series give a true expression of the great silence of nature.

The guests were welcomed by the president, Louis L. Horsch, and Mrs. Horsch, and by the directors. Among the invited guests were Mr. and Mrs. Alfred Bossmo, Mrs. John Henry Hammond, Willem Mengelberg, August Belmont, Mr. and Mrs. Charles Crane, George Bellows, Samuel Untermyer, Rawlins I. Cottenet, Robert Chandler, Leon Kroll, Mr. and Mrs. Albert Sterner, Adolph Lewisohn, Mr. and Mrs. Lionel Suto, Mrs. Newbold Leroy Edgar, Mrs. John Garrett, Mrs. Charles Liebmann, Howard Greenley, Mr. and Mrs. Frederic Jacobi, Royal Cortissoz, Lee Simonson, Dr. Christian Brinton, Frederic Crowninshield, Conde Nast, Mr. and Mrs. Joseph Urban, Josiah Zuro, Claude Bragdon, Stark Young, Hugo Riesenfeld, Katherine Emmett, Mrs. Mary Fenton Roberts and others.

Farnam Ends Organ Recitals

The true spirit of Lent—music in its purest and most undefined form—was found in the organ recitals given by Lynnwood Farnam in the dim, candle-lit Church of the Holy Communion.

One steps into the cathedral calm of this quaint edifice, direct from all the noise of Sixth avenue with its roaring elevated road, and the contrast is so marked as to make one marvel. An appropriately garbed small chorister distributes the programs, and the kindly old rector, Dr. Motet, comes forward with a personal greeting; nor is this all for he makes it a point to be at the door at the close of the recital to bid one come again. Here, indeed, is the charm and hospitality of old New York.

And the audience, the most fascinating that a musician could desire! The people who come to these recitals really love music, and appreciate the genius of the man who is playing—and "genius" is not too sweeping a term to apply to the gifts which have been bestowed on Lynnwood Farnam. His is the austerity and intellectuality of Bach, plus a firm command of moods of music. His programs are unique, ranging from the works of early times to the present, but always including compositions which are seldom heard.

For three years Lynnwood Farnam has been giving these recitals, and yearly the interest has grown. Farnam is just the man to give them; his personality could have no better setting for he is a musician of the highest order, an organist who understands his instrument, loves it, and makes his listeners feel it.

The last of the Monday evenings was given March 26, starting with the satisfying fugue on the magnificent, My Soul Doth Magnify, followed by other Bach numbers, In Peace and Joy I Now Depart, Nunc Dimittis, and chorale prelude in D minor. Having established his mood, it was a simple transition to Five Improvisations, from the op. 150 of Saint-Saëns. After the Saint-Saëns group, were placed two sketches by Edward Shippin Barnes—Chanson, and Esquisse; then the very delightful Madonna (as yet in manuscript), by Douglas Moore; Les Jongleurs, from the Pageant Sonata, by H. B. Jepson, in which Mr. Farnam used some rarely beautiful combinations; prelude in E minor, by Gustav Samazeuth; Trumpet-tune and air, by Henry Purcell, an especially fine piece of work; and the closing number, March from Widor's third symphony, which afforded opportunity for interesting effects.

Society for the Publication of American Music

William Burnet Tuthill, secretary of the Society for the Publication of American Music, makes this announcement:

A joint meeting of the board of directors and its advisory committee for the purpose of selecting the compositions to be published for the Season of 1923-24, was held on the afternoon of Saturday, March 3, at the studio of Edwin T. Rice, 15 West 67th Street, New York. At this meeting all the compositions submitted for publication and recommended by the Advisory Committee to be heard by the judges, were played before them. In a later executive session, the following were chosen as the works to be published by the Society for the fourth season, 1923-1924. Piano trio—William Clifford Heiman, Massachusetts; quartet for strings—Charles Martin Loeffler, Massachusetts; three pieces for strings, flute and harp—Daniel Gregory Mason, New York. These three works will be printed and issued to the members on or about October 15, 1923.

The Society for the Publication of American Music will receive original compositions by American citizens for submission to its advisory board for recommendation for publication in its fifth season of 1923-1924 not later than October 15, 1923, on which date they should be in the custody of the society's secretary. They must be submitted under assumed names with the actual name enclosed in a sealed envelope and accompanied by adequate return postage.

The society will give consideration only to chamber music and cannot consider orchestral works—short solo pieces of any kind or songs, unless the latter are written for a group of instruments accompanying the voice. The society lays stress in its selection on the musical merit of the works submitted and places no restriction on the number or combination of instruments used.

It is hoped that new works of real musical value will be offered for examination.

For the board of directors, William Burnet Tuthill, Secretary, 185 Madison Avenue, New York, Room 1608.

Claire Dux and The Last Rose of Summer

Claire Dux has been singing The Last Rose of Summer as an encore on some of her programs this season and in the search for the best possible arrangement she has collected fourteen different editions. A fifteenth was added to the list recently when Miss Dux sang this air in Martha with the singers at the Lexington Opera House in New York, for Flotow's arrangement of it differs from those published for concert use.

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Die Zeit (Berlin)

Prof. Adolf Weissmann, B. Z. am Mittag (Berlin)

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BERLIN

"Vladimir Shavitch, once a promising pianist, fulfills his promises as a conductor. SHAVITCH IS ONE OF THE ELECT. In Tschaikowsky's *Symphonie Pathétique* he made the orchestra vibrate with an emotion and a power of expression that are rarely found."—Prof. Adolf Weissmann in the *B. Z. am Mittag*, March 10th, 1923.

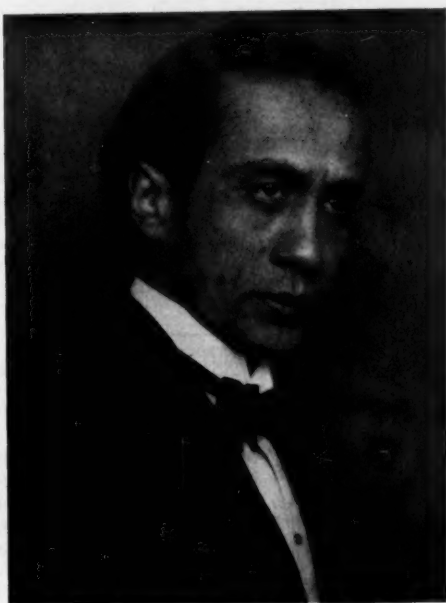
"To the imposing group of gifted Slavic conductors who have appeared as guests here in recent years must be added Vladimir Shavitch. He, however, seems to me to be ONE OF THE FOREMOST AMONG THEM, for in addition to an artist's soul, entirely given to the spontaneous inspiration of the moment, he betrays the precision of the German-trained intellect."

—*Börsenzeitung*, March 9th, 1923.

"The concert given by VLADIMIR SHAVITCH with the Philharmonic orchestra before an ENTHUSIASTIC AUDIENCE brought us an entirely Russian program. The Scheherazade of Rimsky-Korsakoff and the Fourth Symphony of Tschaikowsky both received a noteworthy performance, the latter being imbued with genuine Slavic spirit. The orchestra willingly followed its able and temperamental conductor — *Berliner Tageblatt*, February 24th, 1923.

"He led the orchestra with taste and ASSURED MASTERY."

—*Deutsche Tageszeitung*.



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"EMOTIONALLY FELT TO THE LAST DEGREE, inspired by a strong, natural musical instinct, conducted with sparing but significant gestures, the *Romeo and Juliet* overture proved to be a genuine 'pièce de résistance' of this young master." — *Signale für die Musikalische Welt*, March 7th, 1923.

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DRESDEN

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"These works, presented in a more sophisticated style by our own conductors, seemed MORE IMPRESSIVE AND GENUINE than ever in Shavitch's spontaneous, unchecked interpretation. At the end of the program the conductor received a storm of applause." — *Dresdener Neueste Nachrichten*, February, 12th, 1923.

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"Shavitch has a remarkable gift for conducting, masters his scores, and has the RARE GIFT OF SUGGESTIVE POWER over the orchestra." — *Neue Leipziger Zeitung*, March 5th, 1923.

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 Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, APRIL 12, 1923 No. 2244

If the bass is a poor fish, what kind of a fish is a bass?

A late frost may ruin the peach crop but it lengthens the concert season.

A self-inflated tenor's opinion of himself often is higher than his voice.

The Boston Transcript spells it Rakhmaninov—but you can tell who is meant just the same.

Speaking of piano art and music reviewers, the London Times says: "After all, the best criticism is written not with a pen but with the fingers of the player."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N. Y., for April 1, 1923.

STATE OF NEW YORK, } ss.
 COUNTY OF NEW YORK, }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alvin L. Schmoeger, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL COURIER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

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 Company 437 Fifth Ave., New York, N. Y.
 Editor, Leonard Liebling, 437 Fifth Ave., New York, N. Y.
 Managing Editor, Thornton
 W. Allen 437 Fifth Ave., New York, N. Y.
 Business Manager, Alvin L.
 Schmoeger 437 Fifth Ave., New York, N. Y.

2. That the owners are:

Owner Musical Courier Company
 Musical Courier Company 437 Fifth Ave., New York, N. Y.
 Ernest F. Eilert 437 Fifth Ave., New York, N. Y.
 Alvin L. Schmoeger 437 Fifth Ave., New York, N. Y.
 William Geppert 437 Fifth Ave., New York, N. Y.

Stockholders owning or holding 1 per cent. or more of the total amount of stock:

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders, and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ALVIN L. SCHMOEGER,
 Business Manager.
 Sworn to and subscribed before me this 30th day of March, 1923.
 [Seal] HARRY E. EILERT.
 (My commission expires March 30, 1925.)

Spring is here and the songbirds of Nature—less expensive than those of man—now will come into their lovely musical season.

The most susceptible women in the world are grand opera heroines. The hero usually sings only one aria at them and immediately they are his.

The late David Bispham left an estate of \$169,371.87, of which \$117,789.24 had been bequeathed to him by his grandfather. This proves that it still is more profitable to have a rich grandfather than to be an operatic baritone.

During the season just ended the New York Symphony Orchestra played 100 concerts and prepared for them in 105 rehearsals, which shows what a competent organization it is; but the proportion between rehearsals and concerts does not seem so unusual when it is known that only eleven works new to the orchestra were presented in the course of the season.

Our guess is that, the supply of William Tell and L'Africainas having run rather low, next year's novelties at the Metropolitan are likely to include The Tales of Hoffmann, L'Amico Fritz and Otello. There is nothing very interesting about the second one of these, but Hoffmann is delightful and the news about Otello almost too good to believe.

What would you say of the taste of people who selected as their favorite orchestra compositions Scheherazade, the Tannhäuser Overture and Midi d'un Faun? Not so bad, is it? Yet the people who have such taste are just plain Americans, and the selection was made by popular vote of the patrons of Sokoloff's orchestra. It does not surprise us, but it must greatly surprise those who insist that Americans are uncultured.

It is particularly appropriate that the report of the construction of a new Chickering Hall in New York should come out just as the centennial of the foundation of the great Chickering piano business is being observed. Old Chickering Hall was a famous musical institution in this city, and the new one, splendidly situated on Fifty-seventh street, just off Fifth avenue, will be no less so. A new twelve story building there is to house all the Chickering interests. No more appropriate thing could be done to honor the memory of the first of great American piano builders.

WAGNER ROYALTIES

The MUSICAL COURIER in this issue (see page 5) presents the results of its investigation of the reports which have been coming to America that the widow of Richard Wagner was in actual want. Such is not the case. Unfortunately the amount of her income has been materially reduced through the tremendous slump in the German mark, through the fact that the Wagner operas no longer pay royalties, and also because of the fact that her revenue must be divided with her son, who, though he has a wife and two children, does not, it is said, earn practically anything for their support. Some of the opera houses in Europe have begun voluntarily to pay royalties on the Wagner performances. A correspondent suggests that, if the Metropolitan and Chicago companies should also volunteer to pay nominal royalties in American dollars for their Wagner performances, the position of the Wagner family would be assured. This is true. And we feel sure that the attention of the Metropolitan and Chicago authorities need only be called to this, to move them to immediate action.

THEY HISSED!

From time to time the MUSICAL COURIER has suggested that hissing has as much and as legitimate a place in the concert room and the opera house as applause. We record, therefore, with the utmost delight, the fact that the performance of Schönberg's Kammermusik at Carnegie Hall last week was followed by hissing that was decidedly more enthusiastic than the faint applause with which it had to contend. What composer was hissed is not material, but the mere fact that the audience took interest enough in the music to express its disapproval was extremely encouraging. Nobody was more pleased about it than Conductor Stokowsky. We chatted with him afterwards. "That was the proudest moment of my conductorial career," he said, "When I heard that hissing. Applause is plentiful and often perfunctory, but when the audience takes the trouble

A BOOST FOR JAZZ

From our friend, The Violinist, we quote the following remarks by Heifetz anent jazz, taken from an interview published by the Florida Times-American, Jacksonville, Fla., January 19, 1923:

"Frankly, I believe that all these alleged high-minded and super-sensitive souls who denounce jazz music are hypocrites," says the violinist Jascha Heifetz. "Their attitude is false and mostly pretense. Personally I get a lot of pleasure from a good jazz band, not only because the music is spirited and abounding in fascinating rhythm, but because there is so much genuine inventiveness and artistic originality in the arrangements of the various parts. The average 'professional' high brow musician apparently shuts his ears to all this and refuses to let his 'musical brain' enjoy all the captivating twists and turns of tempo and unending varieties of ultra modern harmony that cannot but captivate anyone who is honest enough to listen and appreciate it. If a person who denounces popular music and points to its pernicious influence upon public taste will only look back ten or fifteen years, or better still twenty years, he will very soon discover that present day popular taste is as far improved and advanced over what it was as a white man is above the Zulu. And if you want to know the secret, at least what I consider a part of the reason for the recent high development of popular music, it is the fact that practically every song or dance 'hit' melody in late years has been 'borrowed' from Puccini, Greig, Liszt, Schubert, Tchaikowsky and other master composers. The average person does not realize that much of our popular music is composed and arranged by highly gifted young musicians."

Those are nice words and true words from Mr. Heifetz, although we must take exception to his statement that practically every hit in late years has been borrowed from classical masterworks. Some of them certainly have, but they form only a comparatively small proportion of the whole.

What is more to the point, however, is the last sentence in Mr. Heifetz's remarks. The average person certainly does not realize our popular music is arranged by highly gifted musicians. Highly gifted they are, and highly educated. Most of the arrangers are not composers, but occasionally they are both. Only, when they are, they generally become too highbrow to write real popular hits. In fact, it is said in publishers' row that when a successful hit writer sets out to get an education he soon ruins himself.

As has already been pointed out in these columns, what actually happens in most cases is that the composer makes the tune and the arranger makes the rest. And the arranger it is, and not the composer, who makes jazz. That is the reason why it is so interesting. The tunes are as simple as possible, and the arrangements just the opposite—as complicated as possible. For popular music it is an ideal combination. The composer retains his simplicity, his complete sympathy with the mind of the uneducated, while the arranger goes as far towards development as the publishers will permit—and often get their arrangements sent back to them to be simplified, though they can allow themselves a good deal of liberty in the orchestra arrangements, especially those written for well known leaders: Whiteman, Confrey, Lopez, Bernie and others.

To this excellence is added the lovely piano-jazz of the piano duet and trio players recorded on player-piano rolls. It is real music, and, as Mr. Heifetz says, a wonderful improvement on the popular music of only a few years ago. It is also worth while to remember that it is the only important contribution America has ever made to music.

to hiss anything, it shows me that they are anxious to let me know that they don't like it and that is an important thing for me to find out. Europeans never have any hesitation in showing their dislike, but the American is generally hampered by a mistaken politeness. Now that the custom has been inaugurated, I sincerely hope it will be continued."

VARIATIONETTES

By the Editor-in-Chief

The only finished thing at the April 6 and 7 concerts of the Cincinnati Orchestra seems to have been the performance of Fritz Reiner and his players, for the program consisted of Bruckner's Unfinished Symphony No. 9, and Schubert's Unfinished Symphony in B minor.

The Schubert work was played on the same dates by the Philadelphia Orchestra in its home town, which means (allowing for the difference in time and the arrangement of the programs) that Stokowski started the composition at almost the same moment that Reiner ended it.

All of which reminds us of the time when we sat next to the late Rafael Joseffy at a concert conducted by some one who shall not be named here. There was the Schubert Unfinished and at the end of its performance Joseffy remarked to us, indicating the leader: "He finished it all right."

From the program of the Newark Orpheus Club concert, April 5:

Ritorna Vincitor (Aida).....Dusolina Giannini
Dusolina Giannini.

In 1922 Americans consumed more than 100 pounds of sugar for each person, exclusive of sentimental ballads and the operas of Puccini and Mascagni.

A solicitous well wisher writes:

Dear Variations:

You really cannot afford to overlook the following engrossing books when making up your list of summer reading:

Machinery and Pipe Arrangement on Shipboard, by C. C. Pounder; Romance of the Gas Industry, by P. E. Norman; Elements of Plant Biology, by A. G. Tansley; Manufacture of Paper Containers, by P. E. Verstone; Dainty Desserts, by M. M. Wright; Rate-Making for Public Utilities, by L. Lyndon, and last but not least, What's Wrong With Our Girls? by B. F. R. Hale.

Yours for the larger intelligence,

CHARLOTTE PEEGE.

If Rita Coventry, the play (from a novel by Julian Street) now running here really represents the life and character of Geraldine Farrar, all we can say is that Mme. Farrar's character is infinitely more interesting than Rita's and we feel sure that her life has been, too.

If prima donnas cannot get plays written about themselves they should at least have themselves mentioned by name in some novel. Even the accompanists are doing it now. For instance, in Robert A. Simon's Our Little Girl: "Coenraad V. Bos was a sympathetic accompanist."

Paul Howard, of North Adelaide, Australia, writes to say that he is mildly amused when young pianists, returning to the Antipodes from their studies in London and elsewhere, bill themselves for a recital as "composer-pianist," while those players in Europe and America who really are composers, like Godowsky, Rachmaninoff, Paderewski, d'Albert, Sauer, etc., do not use the double title. Mr. Howard adds: "Some very well known pianists, in fact, who also have composed, if they met some of their works in the street, would, I am sure, cut them dead. It might be something fresh," is Mr. Howard's conclusion, "as the 'composer-pianist' is being overdone, to bill oneself for distinction as the 'Non-composer pianist' or abbreviate it to 'Pianist non comp.'"

Can it be possible that among the great conductors, those towering gods, there is such a thing as professional jealousy? One learns that Weingartner resigned as conductor of the Vienna Philharmonic Society because of that orchestra's tours under the baton of Richard Strauss. Weingartner always has been a sort of stormy petrel in European musical affairs and perhaps his latest move was made merely for the sake of living up to his reputation and creating a bit of publicity for himself. As for jealousy of Strauss? Perish the thought. All the other conductors love Strauss and think so highly of him as a composer that they desire him to do nothing else than compose.

It appears that Lawrence Gilman is to be the critic of the Tribune, succeeding the late H. E. Krehbiel, and the appointment will be a welcome one to those who desire the fresh wind of youth and original thought to blow through the field of music reviewing here and sweep away the musty platitudes and mildewed opinions that have been choking up the

channels of free and useful expression in this city's daily newspaper columns for so many years. There is no denying the fact that Krehbiel was out of touch with the latest musical developments and many of the modern music makers, creative and executive, and there is no doubt either that with his passing we still have with us several of the same kind of critics, even though he represented the extreme of the type. Mr. Gilman endeared himself to musical readers long ago because he never preached, never pretended to have more artistic insight or wisdom than his neighbors, and never became historical, dogmatic, pedantic, peevish or Ku Klux Klannish. He knows how to present his material in an unusually readable style with human and even humorous touches and he will make legions of new friends for music because when they encounter his articles they will not be bored and repelled but rather interested and stimulated. This whole question of music criticism is only relatively important to the human race as a whole—not nearly



Mr. Richard Wagner,
Boston Opera House,
Boston,
Mass.

181 River St.
Winchendon,
Mass.
Apr. 2, 1923.

Mr. Richard Wagner,
Respected and Admired Sir,
I am sending you by same mail
my song, I Wonder If There's a
Place In Heaven For Me, and
would you kindly look it over.
It requires drama to be sung
as it should, and I thank
you. Respectfully Yours,
Mrs. Georgiana S. Burt.

WAGNER IS TRULY IMMORTAL.

Herewith is the facsimile of a letter received at the Boston Opera House last week where the German Company that visited here recently is giving a season of Wagner operas. The letter and addressed envelope are reprinted on the theory that seeing is believing.

so vital for instance as the development of the helicopter or the perfection of the wireless telephone—but that is all the more reason why it should be made pleasant and helpful for the comparatively few in whose lives it plays a regular part.

From a poetically minded exchange: "Soon the conservatory buds will blossom into ripened artistic fruit." Some of which—the p. m. exchange forgot to add—will, in the typical manner of fruit, be rotten, fall to the ground, and lie there.

To a man who complained to Barnum that he had advertised but received no returns, the world's greatest showman and publicity expert replied: "Sir, advertising is like learning—a little is a dangerous thing."

New York City's population was increased by 87,000 last year and why they were all trying to crowd into Heifetz's latest Carnegie Hall recital when we got there the deuce only knows.

"Is it difficult for a musician to earn a living now in Germany?" we asked Leo Blech, the conductor, and he answered: "It's making the first billion Marks that's the hardest."

Colleague Pirani has written a book called Secrets of the Success of Great Musicians. We haven't read

the volume but we feel sure that the secret of the success of great musicians is their greatness.

The Herald of last Sunday, in its report of the projected lengthening of the Metropolitan Opera season by opening it a week earlier next autumn, says without intent of humor:

Advancing of the Metropolitan's opening a week will be welcomed by the directors of the National Horse Show Association. For years the coincidence of the first week of opera with its brilliant social characteristics and the week of the horse show has tended to lower the social color of the horse show. Removal of this conflict at the opening of New York's fashionable season will, it is believed, raise the social tone of the equine exhibit.

Redfern Mason, the San Francisco critic, has discovered that the name Fortune Gallo, translated from the Italian, means Lucky Rooster.

"Subscriber" wishes to know who invented the conductor's custom of asking the orchestra to rise and share in the applause. We shall go into that research as soon as we have finished our present investigation—to find out who invented spats.

What became of a composer named Max Reger or something like that?

Artur Schnabel is at it again with a program of five Beethoven piano sonatas given last Tuesday for students at the David Mannes Music School. Who'll give a recital with six Beethoven sonatas, just to establish a record?

"If Egyptian fashions really are to be worn by women next winter, our streets will be filled with Aidas, Thaïses and Cleopatras," a correspondent corresponds.

The situation in America is improving rapidly. Fewer people now ask: "Do you think that Caruso really is missed at the Metropolitan?"

Fritz Reiner is the most daring of the convention defiers in the matter of programs. His Cincinnati Orchestra scheme for the final concerts of the season, April 20 and 21, consists of Bax's The Garden of Fand, Stravinsky's Fireworks and Strauss' Don Juan. Quite an inflammable program, by the way.

John Philip Sousa tells this:

Some years ago the deceased Henry Krehbiel, the musical critic, Charles Klein, the dramatist, and myself, after a concert were sitting in a cafe at supper. Krehbiel turning to me said, "I take my family to a Beethoven concert, then, after the concert they go home and play Sousa marches."

I answered: "That is strange; I take my family to a Sousa concert and they come home and play Beethoven symphonies."

The critic replied, "How do you account for that?" "Well," I told him with that modesty for which I am famous, "I should say it is owing to the wonderful musical perception of our youngsters and especially your children."

Enthusiast: "She's a past mistress of legato."

Dowager: "Dear me, those fickle Italians."

—Life.

We wrote last week that "Wagner consorted with the gods of Norse mythology," but the linotyper changed the word to Morse, knowing probably that Wagner pulled wires to get his operas produced and that he also used wires for the flying ravens in Götterdämmerung and the whizzing spear in Parsifal.

Agricultural papers complain of a shortage of calves. Their editors evidently have not seen some of the new Broadway musical revues.

It appears to be easier to write great American novels than great American operas or symphonies. Prove it? No one has to. Make your own count and comparisons.

All does not seem to be harmonious with the Central New York Music Festival (Syracuse) for in its advance notice of the May 1 concert one reads that "there will be three hundred in the festival chorus."

Handel's Messiah was given for the 124th time at the annual Lindsborg (Kan.) Festival recently. This merely proves (with no disrespect to the Lindsborg Festival) that the people of Lindsborg must know Handel's Messiah rather well by this time.

Nilly—"What is your favorite passage at the Opera?"

Willy—"Homeward."

LEONARD LIEBLING.

COMPETING COMPETITION

There has been some little pother in the world of art, it seems, because when the Society of American Musicians arranged a competition in which the prize was to be an appearance with the Chicago Symphony Orchestra at one of the popular concerts of that organization, the schools of music and the teachers who impart the verities of art in private studios hastened to submit their pupils, and one of the principal institutions in the country did not. The Chicago Musical College, which always has made much of the competition idea, apparently has pained a number of our art loving citizens by having adopted an indifferent attitude to the contest of the society. Is this, it has been asked, because the Chicago Musical College has fallen out of conceit with an educational enterprise which it has formerly advocated and exploited, or is it because the institution is annoyed with the Society of American Musicians for having apparently encroached upon its preserves? As there is nothing like having first hand information, the president of the institution on Michigan avenue, that city, was asked the reason for these things.

"So far," said Felix Borowski, "from being out of conceit with the competition idea, the Chicago Musical College is thoroughly in favor of it; and so far from being piqued because the Society of American Musicians has imitated its plan of associating its contests with Orchestra Hall and the Chicago Symphony Orchestra we are delighted that it has done so and wish it all possible success. There cannot be too much emulation if progress is to be made, and the more people who enter the competitions of our own and other institutions the better it is for music in general and, incidentally, for us in particular.

"The reason why the Chicago Musical College failed to throw itself with unreserved enthusiasm into the contest plan of the society is very simple. Anything that is done at all must be done thoroughly if success is to result. We were committed to our competitions several years ago and, having instituted them in conjunction with some of the best known firms in America, it was at once our pleasure and our duty to make them a success. That they have been a success has been proved by the extraordinary interest that has been manifested in them by students in every part of the country, by the interest of the most distinguished musicians in the world, who have so generously officiated as judges, and by the sincerest form of flattery on the part of the Society of American Musicians. The Chicago Musical College could not have accomplished this result unless it had concentrated its energies. It had, and has, all respect for the Society of American Musicians; it wishes its enterprise all possible prosperity, but it owes to itself, its faculty, its students, and owes equally to the Mason & Hamlin Company, the Cable Piano Company, Lyon & Healy, who give prizes of great value, the duty of pushing the contests in which all these factors are directly concerned.

"Nor, I may add as a last word, ought we to be greedy. By reason of our contests no fewer than twelve students of the Chicago Musical College are given an opportunity of appearing with the Chicago Symphony Orchestra which Mr. Stock, with the generosity that has characterized the other illustrious artists who have interested themselves in the work of the students, directs and judges. Giving our students these twelve appearances, why should we try and gobble the three which are offered by the Society of American Musicians? It is all very simple."

EXPENSIVE

Talking with the conductor of one of the permanent symphony orchestras of a large American city, we were discussing American orchestral compositions and were surprised to find—since he is thoroughly interested in that direction—that the conductor had not played the particular number in question, one of the best that an American has ever written.

"Why not?" we asked.

"Frankly," he answered, "because it was too expensive. I can't buy the work, because the publishers will only rent it. They ask \$50 for every performance and I want to play it at least five times in our regular concerts and on tour, which means \$250 for that one piece. Of course \$250 is not a tremendous sum, but if I want to do three or four American pieces it means well over a thousand dollars, and that is a distinct item when you take into consideration the fact that every symphony orchestra in America operates, under best conditions, with a large deficit which must be made up by public spirited guarantors. On the other hand, any European work I may want I can buy at a price ranging from \$50 to \$100, and it becomes a permanent part of my library; whereas the American work, after having

been studied and played, must be returned to the publisher within a certain time.

"If I could purchase the American work at a reasonable price I should be perfectly willing to pay a nominal performing fee in addition to the purchase price, but unless there is some particular reason for producing it, I frankly do not feel like paying twice or three times as much for an American work, the interest in which is not particularly strong, and the success of which is decidedly doubtful, when I can get some standard European work at considerably less than half the expense."

How about this, publishers?

HONORS FOR MRS. HUGHES

The following was taken from Archie Bell's Stars and Stardust column in the Cleveland Sunday News of April 1:

In several ways Thursday evening was a notable event in Cleveland's musical history—made so by the concert at Masonic Hall, the fourteenth program of the season by the Cleveland Orchestra. Honors seemed about evenly divided between Mrs. Adella P. Hughes, Sergei Rachmaninoff, one of the world's most eminent composers and certainly one of the greatest among living pianists, and Nikolai Sokoloff. Two Russians matched against one American, and as the American is a lady, let's give her first place.

And I am not so certain that she does not deserve that position, even in this trio. Last night was the official recognition of the fact that Mrs. Hughes has been a concert manager in Cleveland for twenty-five years.

She was called to the stage by Andrew Squire, representing the Cleveland Musical Arts Association, who made a fine speech reviewing her great accomplishments. A big civic asset, speaking in plain words that could be understood by everyone—that is what he made her.

He traced her managerial career from the beginning, noted the fact that many of the first guarantors were still on her list, and pointed to the Cleveland Orchestra as the culminating chapter of twenty-five years of honest effort to advance the gospel of music in Cleveland.

STOKOWSKI GUEST CONDUCTOR AT THE AUGUSTEO

Operatic Performances Generally Poor—Queen and Queen Mother Attend Numerous Concerts

Rome, March 6.—Leopold Stokowski, appearing as guest conductor in two concerts at the Augusteo, achieved an immediate success. His first program contained a work for which he is famous in America, namely Tchaikovsky's sixth symphony. His interpretation of this work differs somewhat from the Italian view, being very dignified and beautiful, but to the fiery Italians it seemed cold. He was judged to be an aristocrat of the baton with perhaps too much dignity for the impassioned and sometimes peasant-like full-blooded Russian's music. Other composers represented on his first program were Lulli, Vitali and Bach, whose Passacaglia, arranged by Stokowski, was the work most liked. It earned volumes of applause and was demanded as an encore, but Stokowski declined to repeat it. His second concert was also interesting and equally successful as the first, although his Wagner performances were also adjudged to be rather cold. Except for differences of opinion as to his temperamental qualities, Mr. Stokowski should be quite satisfied with his Rome success, since the Augusteo public as a rule is not lenient toward foreigners.

MASCAGNI THE FIERY

Quite a contrast to Stokowski, though frankly not preferable, is the fiery Mascagni, who allows himself to be carried away by his temperament, thereby altering the musical line. His reading of Beethoven's second symphony was, to say the least, novel; his Brahms Hungarian Dances were diabolic but they were not Brahms. Of course, the public went wild! Mascagni is such an *enfant gâté* that, should he conduct with his feet instead of his hands, he would be considered a god just the same. After all it was Rome that gave him the baptism of fame.

After having had samples of the wares of several guest conductors, the public greeted Molinari on his return to the Augusteo with much satisfaction. He gave a masterly performance of Beethoven's fifth symphony, which he conducted with his usual verve and sincerity. The outstanding feature of this and the following concert, however, was Stravinsky's *Sacre du Printemps*, heard in Rome for the first time. While judged as a most extravagant but highly interesting composition, its success nevertheless was the subject of great dispute.

An interesting feature of the following Augusteo concert was the appearance of the Moravian Singers. This male chorus sings with a precision which is admirable, and the warmth as well as the vivid shading with which their interpretations are replete are extraordinary. As one might suppose, most of the compositions selected were by Czech composers—Zuk, Dvorák, Novak, etc.—and in a number of folk songs for tenor solo with the accompaniment of the chorus. The Queen and the Queen-mother both attended this concert and seemed to enjoy it immensely.

OPERA STANDARD VERY LOW

Among the recent operas at the Costanzi, performances of *Tristan*, *Christopher Columbus* and *Butterfly* stand out by reason of the pitifully poor work of the singers, some of whom are passé, while others are deficient vocally. In fact, aside from the excellence of the orchestra under Vittorio Gui, it was a bore to sit through the performance of *Tristan*. When there are so many singers who could do the role of Isolde with honor, it remains a puzzle why Mme. Carelli persists in serving the public with a singer like Lucy Weidt, who was bad two years ago, but who is now worse, having practically lost all her voice in the higher register. The little she has left is so harsh and disagreeable that it gets on one's nerves. Bassi, who sang the role of *Tristan*, was no better. These two simply murdered the beautiful duet in the second act. The work of the chorus, however, was commendable and the scenery was good.

Performances of *Butterfly* and *Franchetti's Columbus* were equally bad, and it seems as if *Aida* and the *Dama-*

In behalf of the association, he presented to her a large silver loving cup. She received it gracefully with a few words of gratitude, not alone to the guarantors, but to the large audiences who had stood behind her in her efforts.

The MUSICAL COURIER extends to Mrs. Hughes its best wishes on this twenty-fifth anniversary, and to the city of Cleveland its heartiest congratulations for having had so enterprising and far-sighted a head for its musical activities. As Mr. Bell remarks in other words, music in Cleveland today is practically synonymous with Mrs. Hughes and enterprises she has promoted and fostered. It is a tribute to her efforts that no other city in the country is more advanced today than Cleveland with its magnificent symphony orchestra, its splendid institute, and numerous other musical enterprises which owe their existence to her initiative.

OH, PAIR-O-DICE

Frank H. Warren, of the Evening World, went to see the Meyerbeer opera at the Metropolitan the other evening. "As it requires nearly three and a half hours to perform *L'Africaine*," he wrote, "it seems that the plot could be easily condensed, the story enlivened, the lyrics made snappier and the music brought to date. By no request, therefore, we assume the burden." Unfortunately Mr. Warren's screed is too long to produce here in its entirety, but here is his suggestion for improving the famous tenor aria, *O Paridiso*:

Oh, pair-o'-dice, oh, pair-o'-dice,
Wouldn't but come up a seven,
This land of perfume and of spice
Would be an earthly heaven.
Roll on, ye Fate; roll on, ye bones,
All hail enchanting clime,
Oh, *L'Africaine*, come in again
And shoot another dime!

SALA SGAMBATI CONCERTS.

Mme. Berenice Pasquali gave a joint recital with the Argentine violinist, Remo Bolognini, and it was a real joy to hear her sing. Her diction is excellent and she sang every number in perfect style, delighting all with her exquisite, flexible voice. An American composer, namely Cadman, was also represented on the program, together with such composers as Haydn, Mozart, Dvorak and Zandonai. The violinist also was first-class, playing as he did with thorough musicianship, sonorous tone and impeccable intonation.

The Lehner Quartet, of Budapest, must be mentioned. A more perfect ensemble than these four artists can hardly be encountered. Beethoven's Quartet, op. 95, was so beautifully given that everyone was spellbound, and when the applause spontaneously burst forth it knew no end. The Leo Weiner Quartet, which won the Coolidge prize at the last Berkshire Festival, was heard in Rome for the first time, but was coolly received.

CONCERTS IN VARIOUS HALLS.

In the Sala Gregorio XIII, which, after the Saint Cecilia, is Rome's most beautiful hall, Ghita Lenart was heard in a recital devoted to songs of the Middle Ages, accompanied by two harps and organ, appearing in the costume of the period. Some of the songs were translated into English by Leo Sowerby, who is continuing his work in composition here since winning the American Academy scholarship. From among all the numbers on the program, it must be said that her interpretation of *Le Voyage a Betléem* and *La Passion* is the most impressive bit of sentimental singing I have ever heard, and the public was evidently of the same opinion. The concert was repeated at the request of the *Giornale d'Italia* for the benefit of the Sanatorium for Sick and Weak Children. As is usual in Mme. Lenart's recitals, these two musical recitations had to be repeated. Ghita Lenart has become a great favorite in Rome.

Finally I will mention the very young Spanish cellist, Gaspar Cassado, who has made quite a stir in musical circles. His playing is marked by an almost inimitable fullness of tone and expression. He has been heard here on several occasions, always with the splendid support of Manolita de Anduaga, a Spanish pianist. Cassado is said to be the favorite pupil of Casals.

DOLLY PATTISON.

Seguro's Managerial Plans

Andres de Seguro, the well known Spanish bass, for so many years with the Metropolitan Opera Company, is now devoting all his time to being an impresario, and is especially interested in projects for Havana and Mexico City. He has just signed a contract with S. Hurok, manager of the Russian Grand Opera Company, by which that organization will appear under his direction in Havana and Mexico City during the fall, leaving New York on August 15 and going first to Mexico City for a season of several weeks, to be followed by a similar season in Havana.

In January, Mr. de Seguro will bring the entire Parisian production, called the *Revue de Bataclan*, from Paris for a season in the two cities. The company will be headed by Mistinguette, the eccentric Parisian comedienne.

Besides these activities, Mr. de Seguro is manager and personal representative of Miguel Fleta, the young Spanish tenor, whose reputation has preceded him here and who, it is rumored, will sing with the Metropolitan part of next season.

SPIERING A CONDUCTOR OF NOTABLE ATTAINMENTS

Music lovers who are interested in the progress of American music and the American musician will receive with pleasure the announcement made last week that Theodore Spiering is to give an orchestra concert at Carnegie Hall on April 18. Spiering's name is already well known here both as a violinist and conductor. He is one of the few American-born musicians who have succeeded in winning prominence in the latter branch of musical endeavor. Perhaps it might be said that he first came into the limelight several years ago during the season of the New York Phil-



THEODORE SPIERING,
violinist and conductor.

harmonic when Gustav Mahler was supposed to conduct the season's concerts. Mahler's activity was cut short by illness, and Spiering took his place and finished the series of concerts, accepted both by press and public as a worthy successor of the great Mahler.

The fact that Spiering was on the ground was not a matter of accident. His ability was already well known to Mahler, and it was Mahler himself who had engaged him as assistant conductor, knowing his qualifications, and knowing that he could be fully and confidently depended upon in case of emergency.

Spiering began his conducting experience in Chicago, where he organized his own orchestra class on the same plan that has since been carried out by numerous student orchestras, whose mission it is to prepare players for the symphonies by giving them routine. Among those now prominent in such work who got some of their training under Spiering was Delamarter, now assistant conductor of the Chicago Symphony Orchestra.

Later on, when Winthrop Ames put on *The Betrothal*, Maeterlinck's sequel to the *Blue Bird*, for which Delamarter wrote incidental music, Spiering was engaged to take charge of the orchestral direction, and brought the production to an undoubted successful issue, winning the admiration of musicians, and the acclaim of the public.

Then, again, there was the occasion on which the Castle Square Opera Company was in despair of filling the place of its conductor, Morreale, who was ill. Spiering was on hand, and was asked if he would undertake the job. He had no experience with the operas he was to conduct, but felt sure of himself, as well he might, and the outcome amply proved that his self-confidence was not misplaced. He actually saved the season, just as he had saved the season of the New York Philharmonic.

Another occasion on which he acted as substitute conductor was at a concert in Berlin by the Blüthner Orchestra given jointly by Busoni and Reger. At this concert Busoni was to have conducted some of his own music, Reger some of his, and Busoni was to have played the Brahms concerto in D minor. But when it came to rehearsal, it developed that Reger and Busoni could not agree on the interpretation of the concerto. Busoni refused to play under Reger, and Reger refused to conduct for Busoni. So somebody had to be called in to save the day, and Spiering was the only man available whose reputation as a conductor warranted confidence. He was engaged and, without rehearsal—for he was not called upon until 5 o'clock of the day of the performance—he conducted in such a manner as to win equal applause with the soloist.

As a result of this he won commendation both from Busoni and Reger, the latter writing him a testimonial: "Mr. Theodore Spiering has won my high esteem as a conductor and his most excellent qualities elicit my heartiest commendation," and the Berlin Lokal Anzeiger said of him that he "had an opportunity to prove himself a conductor fully prepared to serve at a moment's notice."

On an earlier occasion Spiering had conducted a series of concerts in Chicago. He went abroad at the suggestion of Mottl, and among various other appearances, conducted the Kaim Orchestra, Munich, and introduced, for the first time in Germany, D'Indy's Mountain Symphony With Rudolf Ganz as soloist, and the Lustspiel overture of Busoni. Three seasons before the war he conducted concerts of the Blüthner and Philharmonic orchestras in Berlin.

In 1915 Mr. Spiering read a paper before the Music Teachers' National Association on The Qualifications of the Modern Orchestral Conductor, a most interesting and well written paper, which proves the writer to be not only

a master of his craft, both historically and practically, but also a distinguished wielder of the pen as well.

Why Mr. Spiering has not become the permanent conductor of one of our great American symphony orchestras is one of those mysteries which has to do with the basic mystery of the American's distrust of its native born in the field of music. This distrust is utterly unreasonable, and it is breaking down, gradually, alas! but steadily, before such successes as have been won by a few leading Americans at home and abroad, which have had the effect of convincing Americans that their musicians are not so bad after all. Mr. Spiering has proved his ability and will prove it again at the concert of the eighteenth.

CINCINNATI APPRECIATES FINE PROGRAMS OFFERED BY REINER

Cincinnati, Ohio, April 3.—For the thirteenth program of the symphony concert season of the Cincinnati Symphony Orchestra, Fritz Reiner, the director, gave a novel and rather unusual pair of concerts on April 6 and 7 at the Emery Auditorium. As usual the orchestra and director were greeted by an audience that has come to appreciate more and more the efforts of Mr. Reiner to give the best that can be had. Often his programs are of such a nature as to attract by their very originality. The concerts were made up of two unfinished symphonies which were all that could be desired by way of musical charm. The first number was the Bruckner symphony No. 9 (Unfinished) and proved to be one of the real delights of the present season. It was to a great extent unknown here. The second number was the unfinished Schubert symphony, in B minor, which was also gratefully received by the audience. This symphony possesses some fine and inspiring parts, and like the first number on the program was a real treat. As for the work of the orchestra and director, there is only the highest praise. The members entered into the work at hand with a vigor that was most delightful, and the novel concert was highly valued for its fine effects and the results.

W. W.

Haarlem Philharmonic in Final Concert

The fourth musicale of the Haarlem Philharmonic Society was given on February 15. The fifth and last musicale of this season will take place on Thursday, April 19, when the program will be given by Beniamino Gigli, tenor of the Metropolitan Opera Company, and Rudolph Bocho, violinist. Before the musicale there will be the usual informal reception by the president, Mrs. Everett M. Raynor, and her committee. Invitations for this musicale have gone out to disabled soldiers and to students of music. The guests of honor will be about twenty presidents of women's clubs.

George Reimherr in Third Recital

George Reimherr, tenor, will give his third recital of the season at the National Theater on Sunday afternoon, April 29. He will present a program of beautiful German Lieder, featuring modern lieder by Max Reger, Karl von Kassel, Joseph Marx, Eugen Haile and Ernest Dohnanyi. Frank Braun will assist at the piano.

Arthur Hackett in Demand for Liszt Symphony

Nowadays it would seem that wherever the Liszt Faust Symphony is to be given it is a foregone conclusion that Arthur Hackett will be singing the tenor solos. Recently Mr. Hackett appeared with the Boston Symphony Orchestra

I SEE THAT

Josephine Lucchese has been engaged for ten operatic performances at Ravinia Park this summer.

Dusolina Giannini is now on the Victor list of exclusive artists.

The Denishawn Dancers began a week's engagement at the Town Hall last Monday evening.

Mabel Wood Hill has completed works for strings and for full orchestra.

Joseph Malkin has completed a tour of eighty-four concerts with Farrar and is now en route for Berlin.

Lazar S. Samoiloff advertises that he can accept no more pupils.

The Oratorio Society of New York has completed its forty-ninth year.

Arthur Hackett is in demand as tenor soloist for the Liszt Faust Symphony.

Jascha Heifetz will be guest artist at the Metropolitan Opera House on Sunday evening, April 15.

Frederick Schorr, of the German Opera Company, will be heard in recital in America in the fall.

Luella Melius gave ten encores at her first recital in Raleigh, N. C.

Colin O'More has given over forty concerts this, his first, season.

Maria de Reigersberg, a native of Switzerland, has opened a vocal studio in New York.

Carmela Ponselle bids fair to become just as successful an artist as her sister Rosa.

The London String Quartet is on an extended tour through the Canadian Northwest.

Maestro Seismit-Doda entertained for Chevalier Luigi Costantino, pianist.

The State Normal School at West Chester, Pa., announces a summer session from June 29 to August 10.

Frank Cuthbert, bass, is having a busy spring season.

Mengelberg has declined an offer to conduct a series of concerts in Milan and Turin in May.

Margaret Matzenauer will be the first soloist to appear at the Goldman Band concerts in Central Park.

Pupils of Adele Margulies are giving a series of recitals in her studio in Steinway Hall, New York.

Ethel Watson Usher will begin her thirteenth year on May 1, as organist of the Harlem-New York Presbyterian Church.

MUSIC FESTIVALS, 1923

American

Amarillo, Tex. April 9, 10, 11, 12, 13, 14
Ann Arbor, Mich. May 16, 17, 18, 19
Bethlehem, Pa. May 25, 26
Cincinnati, Ohio May 1, 2, 3, 4, 5
Columbus, Ohio April 23, 24
Emporia, Kans. May 1
Evanston, Ill. May 24, 25, 26, 28, 29, 30
Harrisburg, Pa. May 1, 2, 3, 4
Mt. Vernon, Iowa May 10, 11, 12
Newark, N. J. April 25, 26, 27
Pittsfield, Mass. September 27, 28, 29
Spartanburg, S. C. May 2, 3, 4
Springfield, Mass. May 4, 5
Syracuse, N. Y. April 30, May 1, 2
Toronto, Canada April 30, May 1, 2, 3, 4, 5
Urbana, Ill. May 10, 11, 12

Foreign

Austrian Music Week, Berlin June
Special Opera Week, Berlin September
Bournemouth, England March 29, April 15
Cassel, Germany May 11, 12, 13, 14, 15, 16
Donaueschingen, Germany July 29, 30
Düsseldorf, Germany June 29, July 4
Gothenburg, Sweden June 29, July 2
Frankfurt, Germany June 17, 18, 19, 20, 21, 22, 23, 24
Hamburg, Germany May 15
Leipzig, Germany June 2, 3, 4
Munich, Germany August 1 to September 30
Salzburg, Germany August 8, 9, 10, 11, 12, 13, 14
Trier, Germany April 15, 16, 17, 18, 19, 20
Zurich, Switzerland June 8 to 29
Vienna, Austria April 17-29
Welsh Eisteddfod August 6, 7, 8, 9, 10, 11, 12

when the symphony was given a hearing in New York, and now he will make three appearances with the Philadelphia Orchestra, two in Philadelphia, April 13 and 14, and one in New York, April 17. Mr. Hackett has also sung the work with the Cleveland Orchestra.

Winners of New York State Young Artists' Contest

The young artists' contest of the New York State Federation of Music Clubs was held at Aeolian Hall on Thursday morning, April 5. There were two contestants for honors in piano, five women and one man in voice, and two in violin.

The winner in the piano contest was Marguerite Hamilton, a pupil of Elizabeth Strauss. First honors in singing for women went to Helen Adler, soprano, pupil of William Brady and sister of the well known pianist, Clarence Adler. The violin contest went to Bella Katz, pupil of Piastor-Borisoff. These winners entered the district contest, which was held at the same place on Wednesday, April 11. A report of this latter contest will appear in next week's issue of the MUSICAL COURIER. The judges for the State contests included J. Landseer Mackenzie, Hans Letz, Max Pilzer, Mrs. Kaufmann, Mme. Boguska-Stein, and H. O. Osgood of the MUSICAL COURIER.

Marie Mikova Recital April 19

Marie Mikova and Gwyneth Hughes on Thursday evening, April 19, will give a joint recital at Rumford Hall.

Dr. Clarence Dickinson has finished his Friday noon-hours of music at the Brick Church.

The Tollefsen Trio was obliged to paddle across the Mississippi River in order to fill a concert engagement.

Emma Thursby has gone to Florida for her annual visit.

The Letz Quartet has been engaged for Pittsburgh next season for the fourth year in succession.

Frieda Hempel will give a "Jenny Lind" concert at the Hippodrome on the evening of April 22.

Harold Hurburt will begin his third summer session of master classes in San Francisco in May.

The Chamber Music Association of Philadelphia offers a prize of \$500 for a string quartet.

Guy Maier and Lee Pattison are filling five engagements in Boston within five months this season.

Mrs. Adella Prentiss Hughes has been a concert manager in Cleveland for twenty-five years.

During the season just ended the New York Symphony Orchestra played 100 concerts.

Alfred Cortot has completed his extended tour of the West, playing thirteen times in less than one month.

Chicago is to have a new concert hall—costing upwards of one million dollars.

Salvatore Fucito has returned from a successful concert tour with Martinelli.

A visit to the Harcum School offers an affirmative answer to the query, "Can a woman have both a career and a home and a family."

The Rams Head Players of Washington, D. C., gave six productions during its first season.

Edna Indermaur will sing in Minneapolis, April 16 and in Petersburg, Va., May 24 and 25.

Isa Kremer has appeared in six concerts at Carnegie Hall this season.

Schönberg's Kammer-symphonie was hissed when it was played in Carnegie Hall last week.

Theodore Spiering will conduct a symphony orchestra at Carnegie Hall on April 18.

Titta Ruffo will sail for Havana on April 17.

Cecil Arden has returned from an extensive concert tour.

Paderewski will return next season for a tour of this country.

Leopold Auer will conduct a symphony orchestra when Mischa Elman plays at Carnegie Hall, May 20.

The winners in the New York State Young Artists' Contest were Marguerite Hamilton, Helen Adler and Bella Katz.

Andres de Segura is now devoting all his time to being an impresario.

Chickering Hall is the name of a new concert auditorium scheduled for New York.

G. N.

NO LET-UP AT METROPOLITAN AS SEASON NEARS END

Benefit Performance Given for Emergency Fund—Repetitions Continue to Attract Capacity Audiences

L'AFRICANA, APRIL 2.

L'Africana had a repetition at the Metropolitan on Monday evening, with the cast the same as previously except that Marie Sundelius replaced Queena Mario as Incz. Miss Sundelius delivered the music with much skill and made a favorable impression. Rosa Ponselle was again delightful as Selika and Gigli sang with tonal polish and beauty as Vasco da Gama. Mr. Danise, entirely recovered from his recent indisposition, reappeared as Nelusko. Didur was a dramatic Don Pedro and Rothier handled two roles—the Grand Inquisitor and Grand Brahmin. Bodanzky conducted.

BENEFIT PERFORMANCE, APRIL 3.

On Tuesday evening, a special performance was given at the Metropolitan for the benefit of the Emergency Fund, which was enjoyed by a capacity house that was generous in its applause.

La Forza Dei Destino (second act, scene 2) introduced Rosa Ponselle, who is by no means unfamiliar as Leonora; Jose Mardones as the Abbot, and Malatesta as Father Melitone, with Papi conducting. Miss Ponselle was in fine voice and was cordially received.

In the first act of Puccini's *Madame Butterfly* which followed, Thalia Sabanieva reappeared as Cio-Cio San, associated with Gigli as Pinkerton and Scotti as Sharpless. The three artists gave admirable accounts of themselves, vocally and in action, and Giuseppe Bamboschek, at the conductor's stand, led his men with proper authority.

Of Aida, the third act was given with Marion Telva appearing for the first time as Amneris and she did very well indeed. Frances Peralta was a familiar figure as Aida, singing with a clarity and richness of voice that delighted the audience. Giovanni Martino was excellent as Ramfis and Michael Bohnen as Amonasro created another admirable impression. Bamboschek again conducted.

In the third act (scene 2, of Samson and Delilah) Julia Claussen was the temptress, Kurt Taucher the strong man and Clarence Whitehill the High Priest. This trio of sterling artists lived up to their former high standard. Hasselmans read the score with aplomb and effectiveness.

TRISTAN UND ISOLDE, APRIL 4.

The performance of *Tristan und Isolde* at the Metropolitan on Wednesday evening, April 4, was for Barbara Kemp not only her debut here in the role of Isolde, but also her first appearance in the part anywhere. She was plainly nervous in the first act, spasmodic both in singing and action, but improved decidedly in the second and third acts, and gave promise of becoming a truly impressive Isolde. Her second appearance in the role this week will be watched with special interest. The other newcomer to the cast was Michael Bohnen as King Mark. As in the case of Gurnemann, he accomplished the seemingly impossible task of making the next greatest bore in all opera, King Mark, an interesting and attention-holding figure. Human effort cannot go

farther. The best singing of the evening was done without question by Jeanne Gordon as Brangaene. Her beautiful voice stood out in contrast to the indifferent quality of most of the others and she acted the part acceptably. Clarence Whitehill gave his usual impressive impersonation of Kurvenal. Kurt Taucher was the Tristan, serious as ever. George Meader was the Shepherd, Max Bloch an almost inaudible Sailor, and Carl Schlegel a bulky Melot.

THE SNOW MAIDEN, APRIL 5.

On Thursday evening, Rimsky-Korsakoff's *Snow Maiden* was produced at the Metropolitan for the first time this season and was well received. There were no very noticeable changes in the cast of last year, except that Ellen Dalossy appeared as Koupava and Schuetzendorf was Mizguir. Lucrezia Bori was delightful vocally, and charming in appearance in the title role. The part calls for a great deal of charm and in that Miss Bori is never lacking. She was accorded a warm reception during the evening. Marion Telva was most satisfactory in her old part of the Fairy of Spring, and Kathleen Howard as Bobyllicka. Orville Harold as the Czar handled the part with his own peculiar skill, as he does just such roles, and Schuetzendorf lent his fine voice to the music of Mizguir. Hasselmans gave a colorful reading of the score and all in all the performance was a worthy one.

FAUST, APRIL 6.

Faust was repeated on April 6 when as large an audience as it seemed possible to jam into the big opera house listened attentively and showed its keen enjoyment whenever opportunity afforded.

Frances Alda has made the role of Marguerite one of her best and she was justly rewarded for her brilliant singing and acting. Martinelli, in the title part, won no little share of the evening's honors. Clarence Whitehill is not the giant Mephistopheles that Chaliapin makes, but his build is nevertheless very acceptable for this part; his singing was excellent and the audience awarded him sincere applause. DeLuca was a splendid Valentin and D'Angelo an agreeable Wagner. Myrtle Schaaf, who made her first appearance as Siebel, deserves a word of special mention and her work showed that she can well be trusted with more important roles. Kathleen Howard was a splendid Marthe. Hasselmans conducted.

ANIMA ALLEGRO, APRIL 7 (MATINEE)

Vittadini's colorful opera, with the same cast, including Bori as Consuelo, Queena Mario as Coralito, Lauri-Volpi as Pedro, and Armand Tokatyan as Lucio, delighted a large matinee audience on Saturday. Again Moranzoni at the conductor's stand shared in the honors of the performance, which was a capital one in every respect.

TOSCA, APRIL 7 (EVENING)

Frances Peralta sang the title role of Puccini's *Tosca* at the Metropolitan Opera on Saturday evening, April 7, for the first time on any stage. For that reason her impersonation of Floria Tosca was all the more remarkable. The music lay well within her voice and she sang with a richness and intensity of emotion that had its effect upon the audience. Dramatically, the singer rose to great heights,



MIGUEL FLETA.

The Spanish tenor, who, a well-authenticated rumor says, will be a member of the Metropolitan Opera Company for the first half of next season. Fleta, who has been heard and acclaimed in Spain, Italy, Austria, South America, Mexico and Cuba, has never sung in the United States, but his fame precedes him here. He sings an extraordinary number of parts, ranging from the heavy dramatic Samson to the light lyric Duke in *Rigoletto*. His debut here will be awaited with great interest.

especially in the second act—in the big scene with Scarpia (Antonio Scotti). It is a trying feat to sing with Mr. Scotti in this opera, for the role is one of his most famous ones and there is danger of the singer opposite him being eclipsed, especially if she does not happen to be a good actress. But Peralta, being all of that, held her own and shared in the

(Continued on page 61)

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HAGEMAN IN CHICAGO

His Success and the Mystery of His Release Discussed by the Press

Second only to the mystery of the American orchestra is the mystery of the American opera. Managers, artists and conductors come and go, are engaged, resign, but never a word escapes the powers-that-be as to the whys and wherefores of it. This applies in many cases both old and new. It applies most particularly to Richard Hageman, erstwhile conductor of the Chicago Civic Opera Company, who terminated his engagement with that company at the end of the present season.

Had Hageman not been successful with his work the cause would look different. But he was successful, most eminently so. Not a paper among the Chicago dailies but has the highest praise for his work.



RICHARD HAGEMAN

When Rimsky's Snow Maiden was given, the Chicago Herald and Examiner complimented Hageman especially upon the performance. "Sharing first honors," says this paper, "was the conductor, Richard Hageman, who found time in the crowded first week and in the equally hectic weeks that preceded it to perfect so fine and vigorous an ensemble in a new and complicated work. The score bristles with difficulties, most of them of that fundamental kind that derive from rhythm. . . . The spirit as well as the matter so complexly presented was caught and projected by Mr. Hageman with fine sympathy." The American, in its comment upon Manon, says: "Last night's performance of Manon demands in first place the name of Richard Hageman, who thus goes on record as the best conductor of French opera we have heard at the Auditorium. Mr. Hageman knows not only the technicalities of the score, but all the traditions of its Parisian alma mater as well, so that the tempi were absolutely those of the Salle Favart. The orchestra sparkled and snapped during the sprightly opening scenes, and thereafter obediently followed the moods of the play under Mr. Hageman's sympathetic guidance. . . . Mr. Hageman had his way with the orchestra and stirred them into some of the liveliest and crispest playing of the season."

Herman Devries, in the American, again says: "My prophecy that Richard Hageman would loom large in his directorial capacity with the presentation of the Snow Maiden was fulfilled. Hageman was a power—a force. He knows every line of the score, and directs with absolute mastery. He was as potent in the pit as he was as support and inspiration to the artists. And let me add that his conducting of the third act ballet put him in first rank as a symphony chef d'orchestre as well as an operatic leader of ripe ability."

Of the same performance the Daily Journal says: "The burden of preparing the musical part of the new presentation has rested on his (Hageman's) shoulders and he alone stood responsible for its virtues and defects. The result was one to do him great credit and a cause of congratulation that he is a member of the company." The News says: "He showed himself a master conductor, and earned much of the applause for the excellence of the performance."

Glenn Dillard Gunn states: "Mr. Hageman is an efficient master of the baton. He knows his score, his orchestra, and his singers; he has taste, refinement, force and a fine feeling for climax." The Tribune has this high praise: "Galli-Curci and Tito Schipa were the stars, but quite outside of their individual and well deserved successes the success of the performance as a whole rested upon the shoulders of one man, the conductor, Richard Hageman."

The Tribune also says: "It has been mentioned here and there that the opera company rejoices this season in a staff of conductors of the first rank. One of them was in charge last night, Richard Hageman." Herman Devries writes: "Hageman at the desk is a master accompanist on a grand scale, his support of the singers is so sympathetic, so unfailing." Eugene Stinson, in the Journal, adds: "Richard Hageman, appearing after a long absence, conducted with refreshing spirit, which did little to explain why he has not been more frequently in use. He received due attention from the audience."

Again the Tribune remarks that: "Opera companies move in a mysterious way their wonders to perform," and wonders why Hageman, who was engaged for the French repertory especially, which was promised to be richly increased, has not been given opportunity to carry out those promises.

The Journal of Commerce notes that the Snow Maiden was "delightfully read by Richard Hageman. . . . the orchestra has seldom been heard to better advantage." The Journal: "In view of his limited chance this season to show his style, Hageman was fortunate in his opportunity last night. He has a fine sense of operatic cohesion, a neat hand at regulating speed, and complete control of his men." The News: "Richard Hageman, who conducted, was an important factor in the presentation. He received an individual acknowledgement from the audience . . . and he held the entire production well in hand, dominating the concerted numbers and the chorus with firm grasp."

"It may be safely stated," says the News, "that in many years this opera has not had such an illuminative and colorful reading as that given by the young Dutch conductor, Hageman." The Tribune: "He made thirteen appearances out of the twenty for which he was contracted, and scored thirteen distinct successes. See how the fates their gifts allot, as they sing in the Mikado. Mr. Hageman will not be here next season. Mr. Polacco, Mr. Panizza and Pietro Cimini will. It is scarcely necessary, but for the sake of record be it added that they all classify on the Italian side."

"Macchiavelli," continues this article, "once made a pointed remark as to the gratitude of princes. Probably his station in life did not bring him into contact with opera companies. As a matter of the internal direction of

an opera company, all this might be beside the mark, if it were not something in which the opera going public is directly interested and bearing upon the reason for buying tickets. A first class musician, a first class conductor, a man with the knowledge of and sympathy for public tastes which makes showmanship, is dropped for no explicable reason. It is an indication that prospects for anything except the Italian side of opera are not entirely promising."

In an article too long to quote, Herman Devries, in the American, expresses the same wonder and regret. Among other things he says: "It is not our province to enter into the whys and wherefores. The motives of managements are too complex for solution by surmise. But we do feel moved to express regret. . . . Mr. Hageman's work has been universally excellent. Under his direction Snegour-outchka was repeated oftener than any other opera and with more gratifying financial returns. His conducting of the French operas surpassed that of the native born French conductors sent us, and his musicianship is unassailable."

The Journal says: "No statement is needed to show that the French wing of the company will be severely crippled next year. . . . Hageman's services proved last season extremely beneficial to the company. . . . It would be considerate of Mr. Hageman to explain his sudden abandonment of the local forces. It is said he has not had even the considerate treatment accorded Josef Stransky, who has just been permitted to resign as leader of the New York Philharmonic Orchestra after eleven years of service."

There are many other notices to the same effect. Evidently Mr. Hageman made a very real impression in Chicago. Perhaps some day the management will explain why he is not to return.

"Jenny Lind" Concert at Hippodrome

An old-fashioned announcement in a nightingale border that harks back to P. T. Barnum and 1850, announces that "Frieda Hempel's Second Grand Jenny Lind Concert, and the last for the present," will be given at the New York Hippodrome on Sunday evening, April 22.

Since the memorable Historical Centennial Concert at Carnegie Hall on October 6, 1920, for which Miss Hempel was chosen to impersonate her illustrious predecessor, the prima donna has been besieged with requests to appear again in New York in the white satin crinoline gown with the trailing morning glories, and sing again the favorite songs of the Swedish Nightingale. During that time she has given more than one hundred Jenny Lind Concerts throughout the country—more than Jenny Lind herself gave in America.

Miss Hempel will be assisted by Coenraad V. Bos, pianist, and Louis P. Fritze, flutist, who will appear in solo groups besides accompanying the singer. Both men will wear the cheerful colored garb in style seventy years ago.

De Luca Wins Ovation at Atlantic City

The fourth of the series of March Musicales was given recently in the Vernon Room of the Chalfonte-Haddon Hall, in Atlantic City. Giuseppe De Luca, baritone of the Metropolitan Opera Company, was recalled again and again, being compelled to give many encores. He was assisted by Lucile Orrell, cellist, and Helen Hobson, soprano, who also were very well received.

On March 31, this series of Musicales closed with a concert given by Queena Mario, Nyiregyhazi and Paul Althouse.

"The Lady from

EDNA



Louisiana"

THOMAS

When a singer gives the public that which keeps an entire audience in its seats for an hour after the close of the program, on THREE different occasions,—that singer's time for worrying where engagements are coming from is past. They "jes' nat'chelly happens."

THIRD CONCERT—NEW YORK, APRIL 1st

TRIBUNE—An evening of Plantation melodies was immensely appreciated by a large audience last night at the Selwyn Theater when Miss Thomas sang another one of her novel programs. This charming young woman of New Orleans is furthering a most worthwhile contribution to American music in singing spirituals and the calls and songs of the Creole South. Her programs are composed of the music brought into this country by African and West Indian Slaves and is preserved only through the interest and endeavor of such connoisseurs as Miss Thomas.

In a rich, full contralto voice, easily adaptable to the Negro and Creole patois, this singer gives memorable renditions of these songs.

HERALD—Miss Edna Thomas delighted a large audience last night, when in varied charming costumes she gave her third program of plantation melodies, Negro spirituals and Creole Negro songs. A feature of her work was her interesting explanation of the sources whence she had collected many of her songs still in manuscript. She used her agreeable voice with much taste and her feeling and sympathy were always exquisite.

EVENING MAIL—Nobody can resist Edna Thomas and every time she sings we are more certain that she knows what she ought to do with her lovely voice and her penetrating imagination; and just naturally does it. We were even more allured by "Salongdaou" and "Chere mo lemme toi," that delicious mixture of tongues that Miss Thomas interprets with something that is concisely human and warm and—herself.

THE EVENING WORLD—Edna Thomas, gowned in her fetching crinolines, gave another recital of Plantation Songs, Spirituals and Creole Songs that she has collected in her native city of New Orleans and its environs. One cannot too often hear the calls and cries of the New Orleans venders or such charming and tuneful lulls as "Ai Suzette" and "Chere mo lemme toi" with its ultra-amorous declaration "I love you as a little pig loves mud." But, of course, one must have Miss Thomas to sing them. The large audience at the Selwyn Theater testified that this interpreter's genial and finished art is finding recognition.

* * *

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ESTHER DALE

Soprano

A Success in Chicago

At Lyon-Healy Hall, on March 29

*Following are some of the
comments of the press:*

"If size of audience and artistic values of recital givers had anything to do with each other—sometimes they do after acquaintance has been made—Esther Dale would have been greeted last night by an assemblage some several thousand per cent. greater than it was. Predictions are not always fruitful exercises of the spirit, but it would seem that she has many of the characteristics and qualities that ought to make her popular—after acquaintance has been made.

Miss Dale is a native of New York with a soprano voice that has not only beauty and training to commend it, but personal quality. She has the kind of sense that impels her to search out songs that have not been worn out by other artists, and the other kind of sense that makes her sing them not only well but with an impression of delight in their charm. She is hereby thanked for having presented some folk songs arranged by Brahms, also Mrs. Herreshoff's *The Beloved Stranger*, a setting of poems by Witter Bynner, wherein her English was as clear as her singing voice."
—Edward Moore in the *Chicago Tribune*.

"We were predisposed in her favor by the dignity and musical value of her announced program and hearing her strengthened our favorable prejudice.

Miss Dale has a genuine singing talent, made up of the combined gifts of intelligence and feeling, besides a voice of generous volume and agreeable quality; the voice is, in fact, almost too large for the small hall that framed her musical personality.—Herman Devries in the *Chicago American*.

An interpretative talent, a pleasing stage presence and a voice which showed intelligent training and praiseworthy usage were the particular points of merit in the song recital given by Esther Dale.—Maurice Rosenfeld in the *Chicago Daily News*.

Her voice is used with more than the customary care for the principles of good singing, is fresh, and at the top is very warm.—Eugene Stinson in the *Chicago Journal*.

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ISA KREMER'S PSYCHOLOGY OF LIFE AND SONG

If, instead of being a journalist, I had the good fortune to be a painter of talent, and if, instead of interviewing Isa Kremer, the "International Balladist," I was called upon to paint her portrait, I would use a very blue paper and on it I would paint two immense eyes, curious and intelligent, above them well-defined eyebrows—and without paying any attention to the forehead or the nose, I would paint the teeth, many teeth, white and even. The portrait would be a good likeness, and even now, as I strive to assemble my ideas so as to reproduce those of Isa Kremer, the only impression that I have of this face centers upon the eyes and the teeth.

However, impressionism is not good journalism, and I must try to trace in a few lines Isa Kremer, the artist and the woman.

The artist is unique and great. Those who have not seen her cannot have any just idea of her power on the stage. It is magnetic. She can do with her public what she will, for the public follows her with an attention that is extraordinary and cannot be otherwise explained than by the complete communion that exists between her and her audience. Her voice has all the tones of the vocal human palette. It has all the registers. She is a soprano when she wishes and contralto when she so desires. She has two octaves and a half, which she owes partly to her natural gifts and partly to her Italian teacher, who, a pupil of Rossini, did not admit the existence of divisions and subdivisions in the voice. "One should sing all music," he loved to say, because he had heard his master say it so frequently.

Isa Kremer, as she appears in her hotel, is small, very small, vivacious, possessing a voice of delightful quality when she speaks. Her arms are admirably proportioned, and critics are right to compare them with those of Pavlova, for they are equally expressive.

"I am filled with curiosity," I said, after the greetings.

"A journalist, then," she answered.

"Yes, a journalist; that is my excuse."

"Good! Question me. What is it you would like to know? Is it about the latest engagement of Charlie Chaplin that you wish to hear my opinion?"

"No," I said. "Nothing of the kind. I want to talk to you about your art."

She ceased laughing and her face became serious.

"Yes, of your art," I continued. "You have been only four months in America, and have given your sixth concert at Carnegie. It is a record."

"A record in New York, perhaps, but I have been spoiled by Europe."

"Still, you have been appreciated here, both by public and press. You have aroused interest, and the readers of the *MUSICAL COURIER* would like to hear about the psychology of your art."

"Psychology! What a big word! It is the history of my career that you want to hear, and I will tell it in a few words. I studied four years in Italy, in Milan, with Professor Ronzi, who was seventy years old at the time. I made my debut at Cremona with Tito Schipa. We were both a great success, he as Rodolfo, I as Mimi, in *La Bohème*. But my mother urged me to return to Russia. We left Italy and I made my Russian debut soon after in *La Bohème* with Anselmi. I had considerable success, but I was not satisfied. Understand me: there is opera, and there is my instinct. I am ruled by my instinct. On the stage it is my absolute master, and I have never had to regret following its dictates.

"Well, my instinct urged me to abandon opera, and my reason told me that there was something artificial in opera, something conventional, that would not suit me. I was always amused at the transitional passages introduced with the sole purpose of connecting the action of the opera with the set arias. Even now, although I am delighted by the beauty of the music, and the talent of the great artists, I cannot but laugh at the pauses, where the singer stands awaiting his cue and the only motion is that of the baton of the conductor. I could not take opera seriously, and I left it.

"I began singing ballades and popular songs, simple and unaffected. From the very beginning I won success, and I continued constantly to seek to come nearer and nearer to the truth. I sing as I feel, and my sole guide is my instinct.

"To sing, say the Italians, three things are necessary: first, the voice; second, the voice; third, the voice. That was, indeed, a fact in the days when everything was sacrificed to the voice. But there is evolution in everything, and the word has now taken in singing the important place that is its right."

"Then, according to you, the word is of the first importance?"

"The first thing is feeling, then the word, then the voice. I am a singer with a voice and a technic recognized by the critics. But I use the voice to illustrate the word, as I use gestures to illustrate feeling. What meaning has the gesture for me? It is rhythm, and rhythm is harmony. I believe that there is music in gesture, or, rather, to better express myself, I believe that the empty spaces in the song should be filled in with expressive gesture.

"I strive to express with music and gesture the feeling that the song arouses in me. Suppose, for instance, I am singing a slumber song. First I have the feeling that to sing a slumber song there must be a child. I place the child in my arms or in the cradle. Then I sing. And of a sudden the words cease while the music continues. In order to express my feeling during that silence I rock my imaginary child. If I do not do that I feel that I have not been faithful to the music.

"Do you see me singing a slumber song with a sheet of music in one hand and the other hand on my heart? Others do it, it is true. But that is because they are willing to sacrifice everything for the voice. And also, how many of them do it because they are the slaves to convention? They are afraid of what people would say of them, and many of them sacrifice their own real feeling for what they consider proper at a recital. I have seen them actually holding still by an effort when the gesture becomes instinctive.

"The future will bring greater liberty. Every artist will use his own judgment as to what he should or should not do. Already this is done by Chaliapin, Calvé and many others, and the public, which is the best judge, responds immediately to this sincerity. You see, individually the

public may make mistakes; collectively such mistakes are impossible, at least in art. There is a collective soul, simple, good, to which sincerity appeals. If you give full measure to the public, the public responds in full measure. If you give less they return less.

"The artist should never say that the public does not understand. If one is misunderstood it is either because the public is not prepared or is prejudiced. And it is due to the press that all of the great works have lived in spite of controversies."

"And the American public?" I asked.

"The American public is as full of curiosity as a child and is easily carried away by emotion. During my short stay it has often happened that the audience has crowded on to the stage after my recital to thank me in the most touching manner. The Europeans could scarcely believe such a thing, for over there they have the erroneous belief that Americans are very reserved, cold.

"And then I love your public because it never smiles. It passes from the serious to laughter with a bound, because it is young and vigorous. The smile is the privilege of old civilizations, tired with the passing centuries. Laughter requires a complete contraction of the muscles, and there are people, alas! who are no longer capable of the effort. I pity people who do not laugh, for a smile is often a grimace. I am always laughing, myself." And, in fact, Isa Kremer burst into laughter, showing all her teeth, while her great luminous eyes shone with the joy of living. J. H. L.

New York String Quartet Called Unique

According to Richard Spamer in the *St. Louis Daily Globe Democrat* of March 13, "Although the organization known as the New York String Quartet has not been in existence very long, the first performance in St. Louis of these stringed instrument artists gave promise to a brilliant future." Harry Burke, in the *St. Louis Times*, stated, "There was youth, there was spirit, there was romance, and there was temperament in their playing—just the qualities one has been taught not to expect in a string quartet. Let us be candid. That is why we liked it." The *St. Louis Star* stated that "It is unique, perhaps, among organizations of its class in that it puts unwonted fire and ardor into its work." After an appearance in Oswego, the *Oswego Daily Palladium* of March 7 concluded its review of the performance as follows: "The concert last night brought to a close the Woman's City Club series. It is within truth to say that the closing offering was a fitting climax to a season of splendid musical attractions."

Unanimous Praise of Critics

for

Harriet Ware

Composer-Pianist

in programs of her own compositions

with

JOHN BARNES WELLS

Tenor

"The Contemporary Club of Newark filled the Broad Street Theater yesterday afternoon to hear an ideal program for American women—a joint recital by Harriet Ware, composer-pianist, and John Barnes Wells, tenor. It was all good United States Music, full of original ideas, well sung and well played. Miss Ware's songs are of musicianly fabric, woven with a dainty touch and yet veined with red blood."—*Newark Star Eagle*, March 20th, 1923.

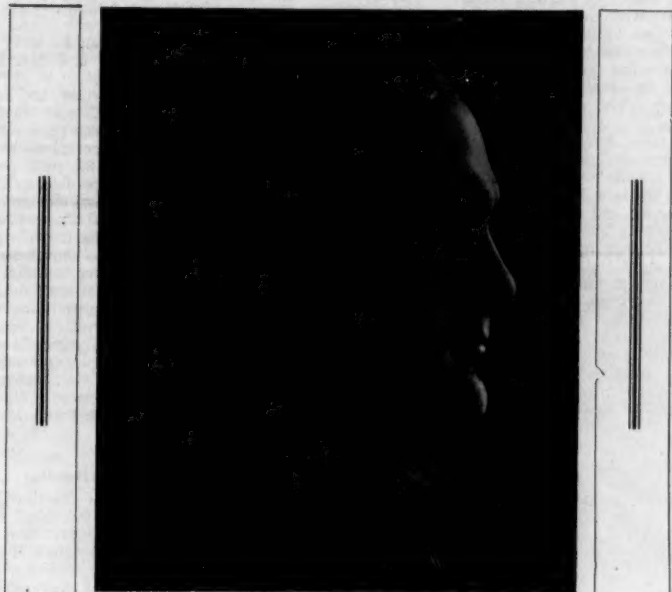
"All of Harriet Ware's Songs are imbued with a spirit so in harmony with the themes and so spur the imagination of sensitive hearers that they have in their melodic curves, delicate coloring and light or deep feeling, the effect of finely wrought pastel paintings."—*Newark Evening News*, Mar. 20th, 1923.

"The Contemporary's annual musicale held Thursday afternoon at the Broad Street Theater, filled to capacity; given by Harriet Ware and John Barnes Wells, proved one of the most acceptable ever given under club auspices."—*The Sunday Call*, March 25th, 1923.

"From the first clear glad notes of Harriet Ware's 'Joy of the Morning' to the gloriously solemn tones of 'Stars,' her new song which ended the recital, every number on the program was a delight. We hope this concert may be an annual event at Wilson College."—*Chambersburg Valley Spirit*, March 19th, 1923.

Direction of EVELYN HOPPER
Aeolian Hall - - New York City

MARSHALL OPENS SPRING CONCERT TOUR TRIUMPHANTLY



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REMARKABLE IN UNIFIED DEVELOPMENT OF ITS ENTIRE COMPASS INTERPRETIVELY
MR MARSHALL IN AT ALL TIMES SUFFICIENT ACTING EMOTION IS INJECTED
INTO EACH RENDITION ONLY TO THE EXTENT OF PRODUCING A
COMPILING PRESENTATION AN ARTIST GENUINELY AMERICAN IN THOUGHT AND
ATTITUDE AND THE PEER OF ANY EUROPEAN TODAY

GLENN HENDERSON

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HARRISON AND HARSHBARGER

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KALAMAZOO IS A REAL MUSICAL CITY ACCUSTOMED TO BE FREQUENTLY
ENTERTAINED BY THE GREATEST CONCERT ARTISTS BUT THE CONCERT GIVEN
TONIGHT BY CHARLES MARSHALL CAPTIVATED THRILLED AND INSPIRED OUR
GREAT AUDIENCE AS NO ARTIST FOREIGN OR AMERICAN HAS EVER DONE BEFORE
THE ENTIRE PROGRAM WAS MOST SATISFACTORY IN EVERY WAY

D J HEATHCOTE

PRESIDENT KALAMAZOO TEACHERS CLUB

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CONGRATULATIONS ON SPLENDID CONCERT OF LAST EVENING MR MARSHALL PROVED
AS A GREAT SUCCESS IN CONCERT AS HE IS STAR IN OPERA AND SURELY
WON HEARTS OF KALAMAZOO MUSIC LOVERS THE ONLY REGRET OF
THE EVENING WAS THAT IT COULD NOT INCLUDE MORE OF SUCH A SPLENDID
PROGRAM ASSISTING ARTISTS AND ACCOMPANIST VERY SATISFYING

LETA C SNOW

PRESIDENT AND MANAGER KALAMAZOO SYMPHONY

ORCHESTRA 725P

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VOICE IS ABSOLUTELY SATISFYING AND ONE OF THE MOST GLORIOUS
ORGANS I HAVE EVER HEARD AMERICA SHOULD BE PROUD TO CLAIM SUCH
AN ARTIST

AIMEE N CURTIENUS PRESIDENT CHORAL UNION

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MARSHALL SCORED TREMENDOUS SUCCESS UNUSUAL PROGRAM STRONGLY BUILT
FINE CONTRASTS SUPERB DRAMATIC CLIMAXES FINDING WITH A SONG WHICH
LEFT NOT A DRY EYE IN THE AUDIENCE AN EVENING KALAMAZOO WILL NEVER
FORGET AUDIENCE OF TWENTY TWO HUNDRED

LESLIE D HANSON DIRECTOR OF

PUBLIC SCHOOL MUSIC

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SPRING FESTIVAL ANNOUNCEMENTS

WORCESTER, MASS., MAY 7-11.

The sixty-fourth annual festival of the Worcester County Musical Association will take place at Mechanics' Hall, Worcester, Mass., May 7 to May 11. As the death of Nelson P. Coffin occurred so near the time of the festival, it seemed inadvisable to secure a conductor who was not familiar with Mr. Coffin's methods. Therefore Mendelssohn's Walpurgis Night and Kelley's Vanity Fair music will be conducted by Arthur J. Bassett, president of the Association, and Elgar's King Olaf will be conducted by J. Vernon Buttler, vice-president of the Association.

There will be a festival chorus of 350 voices, sixty musicians from the New York Symphony Orchestra, and the soloists will include Florence Easton and Marie Sundelius, sopranos; Frieda Klink, contralto; Orville Harrold and Richard Crooks, tenors; Arthur Middleton, Fred Patton, Royal Dadmun and Harold Land, baritones and basses, and Leo Ornstein, pianist. Of the singers, four of them are from the Metropolitan Opera Company.

At the concert on Wednesday evening, May 9, Mendelssohn's First Walpurgis Night will be given its first complete performance in Worcester, and the Vanity Fair section of Kelley's Pilgrims' Progress, which was given at the last festival, will be repeated. Between the performance of these two works there will be a short miscellaneous program. The soloists for this evening are Marie Sundelius, Frieda Klink, Richard Crooks, Fred Patton, Royal Dadmun and Harold Land.

On Thursday afternoon, May 10, the first symphony concert, with René Pollain at the conductor's desk, will be given with Frieda Klink as the soloist. Thursday evening will be devoted to the first performance in Worcester of Elgar's King Olaf. The soloists for this work are Florence Easton, Orville Harrold and Arthur Middleton. Friday afternoon, May 11, the second symphony concert will be given with Leo Ornstein as soloist. Friday evening will be given up to the usual miscellaneous concert with Florence Easton and Orville Harrold as the soloists. A new feature of this concert will be the separate appearances of the women's and men's sections of the chorus in short numbers and part-songs.

René Pollain is the associate conductor, Mrs. J. Vernon Buttler, accompanist; Walter W. Farmer, organist, and Arthur Mees and Walter Edward Howe, annotators.

MT. VERNON, IOWA, MAY 10-12.

The twenty-fifth music festival at Cornell College, Mt. Vernon, Iowa, which will take place May 10, 11 and 12, promises to be one of the best ever given there. Five concerts will be offered. On Thursday evening, May 10, Erika Morini will give a recital, and the following afternoon Mischa Levitzki will be the attraction. Friday evening there will be a concert by the Chicago Symphony Orchestra,

Frederick Stock conductor, with Arthur Hackett as soloist. The orchestra will also give the matinee the following day. At the final concert, The Beatitudes will be sung by the Cornell Oratorio Society, Frank H. Shaw conductor, assisted by the Chicago Symphony Orchestra; Anna Burmeister and Annie Pierce, sopranos; Mina Hager, contralto; Arthur Hackett and John Conrad, tenors; Walter Greene, baritone, and Horace A. Miller, organist.

Clara Clemens Adds to Laurels

"Mme. Clemens is an unusually accomplished artist," declared the Boston Transcript of March 2 in a review of the soprano's recital. "She has charm of personality, a rare gift of interpretation and the ability to do many striking things. Yesterday she proved that she could bring new beauty, new meaning even to songs that have become all but stale through repetitions. Familiar as the Brahms' Thou Art My Queen, Serenade and Ever Lighter Grows My Slumber, Mme. Clemens endowed each with a new eloquence, and through her revelation of its inner meaning she made Respighi's Nebbie freshly interesting. Remarkable again was her performance of Cornelius' Ein Ton, remarkable for the beauty of color and the wealth of expression given to its single reiterated note. The same composer's The Violet was charmingly sung."

In the Boston Herald of the same date one finds additional praise for "the deep impression" and the "pathos truly moving" with which Mme. Clemens invested her songs. The Herald remarks: "Since last she sang in Boston, Mme. Clemens has made progress in her art and she now lets her noble voice give forth tones of beauty and vitality. Emotionally as well as technically she has made great gain. She made a deep impression last night and in Brahms' Immer leiser she sang with a pathos truly moving."

On February 27 Mme. Clemens was the soloist with the Boston Symphony Orchestra in Providence, and she earned warm admiration for her singing of the difficult aria My Life Fades in Its Blossom, from Wagner's Rienzi, and two contrasting songs with orchestra accompaniment, Duparc's Phydile and Moussorgsky's Hopak. The Wagner aria gave full play to the artist's dramatic and emotional gifts and the Providence Journal adds: "That she found favor with her hearers was shown by several recalls after each appearance."

Engagements for Jenkins Artist Pupils

Among the artist pupils from the Philadelphia studio of Mrs. Philip Jenkins who are busy filling engagements are Dorothy Fox, Augusta Bispham Witherow and Hilda Reiter, all sopranos. Miss Fox sang the part of Amor in the performance of Gluck's Orpheus presented by the Philadelphia Music Club at the Bellevue-Stratford on March 15, with J. W. F. Leman conducting. Other engagements booked for this singer are as soloist in the Absalom Dramatic Cantata at the Stetson Auditorium and in two performances of the Pagoda of Flowers. Miss Witherow was scheduled to open the New Theater at Pinehurst, N. C., March 13, and the following day to appear in concert at the Pinehurst Golf Club. Miss Reiter sang on the Steel Pier at Atlantic City on Easter Sunday. Other en-

gagements include an appearance with the Women's Symphony Orchestra, J. W. F. Leman, conductor, at the Metropolitan Opera House, Philadelphia, April 6; Plays and Players' Sunday evening musicale, April 8; Woman's Club, Ambler, April 11; and Woman's Club, Ridley Park, April 30. Miss Reiter has a renewal of last summer's engagement for three months at the Steel Pier, Atlantic City, beginning June 16, in afternoon and evening concerts with the Merrick Symphony Orchestra.

Men's Evening at National Opera Club

The National Opera Club of America, Katharine Evans von Klenner founder and president, held an unusual affair March 26 at the Waldorf-Astoria Hotel. It was conducted by the associate members, men who are interested in the study of grand opera. The guest of honor was Mrs. Thomas Slack, president of the City Federation of Women's Clubs. The operologue given by request was Anima Allegra (Vittadini), presented by Havrah Hubbard, with piano illustrations by Edgar Bowman. Ruth Blackman Rodgers was the singer, accompanied by Doris Nichols, and Mr. Bowman also gave a group of piano solos.

Miss Rodgers has a very satisfying voice, and her singing was greatly enjoyed. Mme. von Klenner gave a talk of welcome, and spoke about the Federation Hotel, in which the National Opera Club is interested to the extent of contributing one thousand dollars; this will perpetuate the name of the club, its founder and president, Katharine Evans von Klenner, as an inscription will be carved on a door of a room to be known as National Opera Club room.

Dancing began with a grand march, the music written by Leila Troland Gardner, and dedicated to the club. Favors were distributed. The reception committee included Thomas N. Nixon, Francis Wright Clinton, Nathan Loth, Joseph Gutman, H. N. Gregory, Harry Lindquist, Claude Angel, Frank Holland, Dr. C. W. Rubsam, Dr. E. M. Smith, Dr. C. B. Story. The hostesses were Mrs. Clarence Meeks, who chaperoned a party of twenty young people, entertaining for her daughter, Elizabeth Meeks; Mrs. C. W. Rubsam, Mrs. J. Schiff, Baroness von Klenner, Mrs. Owen Kildare, Mrs. Angeline V. Orr, Mrs. Herbert Gardner and Mrs. Mary T. Nixon.

Haywood Pupil Active

Edna Wilson, contralto, gave a recital for the Harmony Club of Dothan, Ala., which was the fourth of an artist course which this club is presenting. Miss Wilson will appear before a number of the clubs of the Music Federation throughout the State. Mrs. Jose Holden, soprano, sang for the Barre (Vt.) Women's Club with the Burlington Symphony Orchestra on March 15.

French Eighteenth Century Songs Broadcasted

Gladice Morisson, French soprano, was requested by several eminent people to sing a program of eighteenth century songs for WEA, March 12. It being French night, what could have been more appropriate than a group of these charming French lyrics, done in the singer's inimitable manner?

The Mme. DELIA VALERI Vocal Studios

381 West End Avenue, New York

Her pupil, MYRTLE SCHAAF, has appeared with the Scotti Grand Opera Company and with the Metropolitan Opera Company in Faust, Cavalleria Rusticana, Zaza, l'Oracolo, Carmen, Amore del re, Tosca, Manon, Parsifal, Walküre and Anima Allegra

PRESS COMMENTS:

At nineteen Miss Schaaf has afforded a distinction that singers seldom gain in a lifetime.

Cleveland Press.

Miss Schaaf surpassed expectations in her satisfactory performance. Her voice is rich and smooth and it is produced with ease.

Memphis Press.

Myrtle Schaaf as Mercedes brought a splendid voice to the interpretation of the role. One would have liked to hear more from her.

Memphis Commercial Appeal.

Myrtle Schaaf gave great pleasure with her beautiful voice. In every detail she proved herself an artist of great merit.

Memphis News Scimitar.

Petite Miss Schaaf drew salvos of applause, well merited.

San Francisco Examiner.



MYRTLE SCHAAF

Mezzo Soprano

WITH

Metropolitan Opera Company

PRESS COMMENTS:

The Lola of Miss Schaaf was extremely well sung.

Cleveland Press.

The Shepherd's Song was delightfully sung by Myrtle Schaaf.

Cleveland Plain Dealer.

Miss Schaaf sang the role of Ah Yoe and was not only a picturesque figure but sang with an aplomb and purity and sweetness of voice that invested the part with much vocal beauty and appeal. She was recalled amidst great and much deserved applause.

Buffalo Courier.

Miss Schaaf sang the music beautifully with a voice of velvety quality and large volume. She filled the role with grace and naturalness and looked altogether charming in the part.

Buffalo Express.

Miss Schaaf was a student with Mme. VALERI when the latter taught in Chicago in the Summer of 1920

Mme. VALERI Will Teach Next Summer at the

AMERICAN CONSERVATORY of MUSIC

CHICAGO—300 SOUTH WABASH AVENUE—CHICAGO

DETROIT MUSIC NOTES

RUTH ST. DENIS AND TED SHAWN APPEAR.

On March 10, Ruth St. Denis and Ted Shawn and the Denishawn dancers attracted a capacity audience to Orchestra Hall. These fine exponents of the art of Terpsichore gave a colorful program which was found eminently satisfactory. The Detroit Concert Direction, Isobel Hurst, manager, presented the dancers.

THIRD CONCERT BY DETROIT STRING QUARTET.

The Detroit String Quartet gave the third concert in its series of four on March 12, at Memorial Hall. Ilya Scholnik, William Graefing King and Phillip Abbas, of the Detroit Symphony Orchestra, assisted by Hugo Kortschak, viola, of New York, comprised the quartet for this concert. The Beethoven quartet in E minor, op. 59, No. 2; nocturne from quartet, No. 2, by Borodine; Humoresca Scherzando, by Ippolitow Iwanow, and the Grieg quartet in G minor were the numbers given.

E. ROBERT SCHMITZ PRESENTED BY TUESDAY MUSICAL.

The Tuesday Musicales added to its laurels by presenting E. Robert Schmitz, French pianist, in recital at Memorial Hall. The club opened the concert to the public and a large audience gathered to hear him. At the close of his first number, fantasia and fugue in G minor, Bach-Liszt, the spontaneous applause showed how immediately he had won his audience. A group by Chopin was followed by Debussy's Children's Corner, Pell Street, St. Patrick's Chimes and Times Square from New York Days and Nights, by Whithorne, and a group consisting of Tarentelle, Moszkowski; Pavane pour une Infante defunte, Ravel, and toccata, Saint-Saens. The entire program was one of unalloyed pleasure. At the close of the program, Mrs. Frederic B. Stevens, president of the club, entertained Mr. Schmitz, his host, Guy Bevier Williams, and the Executive Committee of the Tuesday Musicales at luncheon in the Century Building. The place cards bore appropriate sentiments and were surmounted by tiny American and French flags crossed, while the decorations were red, white and blue. In the afternoon, Mr. and Mrs. Guy Bevier Williams gave a reception for Mr. Schmitz at their home on Delaware avenue.

MARIA JERITZA CHARMS VAST AUDIENCE.

Maria Jeritza, presented by the Philharmonic Concert Company, James E. DeVoe, manager, attracted an audience that filled the vast Arcadia to its capacity. Expectations were fulfilled to the uttermost if one might judge by the enthusiasm manifested. Her first number, Divinites du Styx, by Gluck, was followed by a group of German songs. Then came a group in French and English including Mrs. Beach's Ah Love But a Day and the suicide aria from Ponchielli's La Gioconda. Straightforward, legitimate singing brought each number its own atmosphere. William Wolski, violinist, assisted and also found favor with the audience. Walter Golde performed his duties as accompanist for both singer and violinist in a very satisfactory manner.

GUY FILKINS GIVES REQUEST PROGRAM.

For the closing recital of the series which Guy B. Filkins has been giving on the organ of the Central Methodist Church, a request program was presented. It included prelude in C sharp minor, Rachmaninoff-Martin; Romance sans paroles, Bonnet; Rhapsody, Silver; Largo (New World symphony), Dvorak-Shinn; La Concertina (Suite Umoreca), Yon; By the Waters of Babylon, Stoughton; Cathedral Shadows, Mason, and the Pilgrims' Chorus (Tannhauser). Alfred S. Cowperthwaite, basso, assisted and sang If Laws Severe (La Juive), Halvey, and The Horn, by Flegler.

Letters of Appreciation for De Horvath

Cecile de Horvath has received many letters of appreciation as a result of her success in the East and Middle West. James A. Bortz, the Pittsburgh manager, writes:

Your work at Sewickley was most beautiful and I am going to get you more dates on the strength of that wonderful performance. The women of the Sewickley Club told me they enjoyed your work among the very best of all the fine artists they have presented there. Since I have had the treat of hearing you personally I can now talk up your fine work to others.

The president of the Philadelphia Music Club writes:

I want you to know how very much I appreciated your beautiful work. You certainly are a little artist and everyone there felt the same as I do.

The head of the music department of Penn Hall, Chambersburg, Pa., writes:

I cannot tell you how sorry I am not to have seen you in Philadelphia and heard you play again. We enjoyed your recital so much and my pupils still speak of you in such enthusiastic terms.

One of the most prominent Philadelphia musicians wrote Mr. de Horvath:

How delighted we were over Mrs. de Horvath's success last Monday night, showing very beautifully an immense advance and a great charm of manner which would have pleased you indefinitely.

More Festival Engagements for Althouse

Paul Althouse has been engaged to sing another Samson and Delilah performance (in English) at the Springfield, Mass., Music Festival on May 4, thus adding to the list of festival engagements for the popular tenor this season. Incidentally, Mr. Althouse has already sung many performances of the Saint-Saens work on various occasions.

Mr. Althouse will sing the tenor role in Goring Thomas' Swan and Skylark on May 15 at the Canandaigua, N. Y., Festival in the afternoon, and follow this performance with a miscellaneous concert program in the evening. He has been engaged to appear with the Waterbury, Conn., Choral Society in a performance of Hauser's Legend of Sleepy Hollow on May 17.

After an appearance recently in Mexico, Mo., George May, director of music at Hardin College, wired the tenor's managers, Haensel & Jones, as follows: "Althouse concert great success. Crowd gave artist sensational ovations. Congratulations and best wishes."

Salmond's Fourth Time in Beethoven Series

Felix Salmond, cellist, and Jascha Heifetz, violinist, will be among the artists who will appear in the final concert of the Beethoven Association on April 16. This will mark Mr. Salmond's third appearance in this series this season and the fourth time since his arrival in America last spring. Mr. Salmond has been associated with many noted artists in New York this season. He was heard with Sigrid

Onegin and Harold Bauer in Carnegie Hall. Among the other pianists with whom he has played are Gabrilowitsch, Schnabel, Hutcheson, Cortot and Levitzki. Next season he will appear jointly with Ernest Hutcheson in a number of recitals, the first to be the opening number of the course of the B Sharp Club of Utica, N. Y., on October 31.

Foerster Prelude at Heinrich's 2000th Recital

Adolph M. Foerster composed a souvenir prelude for Dr. Heinrich's 2000th free organ recital, Carnegie Hall, Pittsburgh, the theme of which is based on the two letters, C and H, standing for the German nomenclature initials of Charles Heinrich. One notes with interest a footnote on the Pittsburgh program to the effect that "talking during the playing is prohibited, and ushers are instructed to enforce this rule. Doors will be closed as soon as a number is begun; no one will be seated; there must be no loitering in the corridors nor in front of the building." (Good!)

Another Duval Pupil Scores

Another Duval pupil, Louise Armande, has just made a success in Italy in Madame Butterfly, in Bergamo at the Sociale Theater. The Gazzettino said as follows: "Louise Armande was tremendously applauded as Madame Butterfly, of which she made a magnificent incarnation. Her success was most pronounced and a brilliant future is assured the young artist, who is gifted with a voice of exceptional quality and much charm."

Jessie Fenner Hill Studio Notes

During the past year Jessie Fenner Hill has been happy in seeing the results of her teaching come to success.

Julia Silvers, of the Greenwich Village Follies, continues to draw admirers because of her beautiful voice and stage presence, wherever she is heard. Miss Silvers received her training under Mrs. Hill. Gertrude Lang, who, in the early summer of 1922, arose from studio recitals after two and one-half seasons' of study to a prominent place among the singers of the Capitol Theater, and subsequently to the possession of a fine contract with the Shuberts, is an interesting testimony of Mrs. Hill's teaching. Berta Dorn, of the Sun Shower, is adding laurels to the Hill studios by her excellent work. Josephine Martino's recent concert in Paterson, N. J., called forth praise for her artistic singing and beautiful voice. Miss Martino is a concert singer.

West Hears Chamber Ensemble of New York

The Chamber Ensemble of New York—Louise Iarecka and the Trio del Pulgar, directed by Tadeusz Iarecki—has returned to New York from a short tour in the West, having appeared in Chicago on March 4 under the auspices of Bohemian Arts Club, and in Grand Rapids, Mich., on March 7, 8 and 9, in a series of three successive concerts. Their programs included works of Debussy, Ravel, Moussorgsky, Goossens, Bax, Szymanowski and Iarecki, received with great curiosity and interest by the Western audiences.



Photo by Arnold Genthe, N. Y.

LEGINSKA

COMPOSITIONS WIN PRAISE IN FOUR COUNTRIES

ENGLAND

"As a composer Leginska was represented by an orchestral work, 'Beyond the Fields We Know.' She shows a gift for handling a big orchestra and her music has many original ideas with much that is effective and interesting. The Nursery Rhyme Settings were also very cleverly done."—*London Daily Chronicle*, Nov. 25, 1922.

"The chief work of her compositions performed was a Symphonic Poem. Its orchestration and phraseology are derivative, but often exceedingly clever. In a group of 'Nursery Rhymes' for voice and small orchestra she showed a sense of humor as well as of tenderness."—*London Evening Standard*, Nov. 25, 1922.

"There can be no question regarding her claims to recognition for her skill in handling modern harmonies and writing for a big orchestra."—*The London Era*, Dec. 14, 1922.

"Leginska's compositions attract attention by their uncompromising earnestness and by the complication of their emotion and technique."—*The London Morning Post*, Dec. 11, 1922.

ITALY

"No less applause was bestowed on her own compositions. As a composer, Leginska is an ultra-modern and her works, among which we would instance especially the Scherzo inspired by a poem of Tagore and a lively and humorous dance 'd'un petit Bouffon,' show as much variety and rarity of rhythm, dissonant and simultaneous tonality as can be found in the most advanced German composers, of Hungarians (like Bartok and others), of Russians (like Stravinsky and Prokofiev), of Americans (like Ornstein)."—*Ildebrando Piazetti, Florence La Nazione*, Nov. 1, 1922.

AMERICA

"Her work shows distinct independence, some of her patterns, rhythmic and harmonic, being extremely ingenious, and more than this, hers is a music vivid and salient, speaking with her own voice just as she plays, an individual who seems no less individual as a creator."—*J. Percival Davis, Flint, Mich., Journal*, Feb. 11, 1923.

"Two of her own compositions, illustrating the ultra-modern music, delighted the audience perhaps more than any of the other selections. These were 'Dance of the Little Clown' and a brief, enchanting 'Cradle Song,' which reflected all the warm, sweet tenderness in a mother's heart as she watches the sandman close her baby's eyes."—*Norine Wintrow, Lansing, Mich., Capitol News*, Feb. 3, 1923.

"Two of her own pieces were played. Both were done in the modern style and both were delightful. She is the inspired composer reaching out with her thought: the modern, scoffing at convention, eagerly making mental pictures for her listeners, using dissonances, too, if she thinks it necessary to her task. She makes them like it."—*Robert Kelly, Detroit News*, Jan. 31, 1923.

"The second half of her programme was the more interesting, including as it did two works of her own—'Dance of the Little Clown,' ineffable, wistful, impressionistic picture, and 'Cradle Song,' a fragment of twilight reverie, touched, too, with the sadness and seeming to fade away without ever getting back to its keynote."—*Detroit Evening Times*, Jan. 31, 1923.

"Leginska's 'Poems' sound as mature and expert music. She speaks with her own voice—an individual interpreter. She seems no less individual as a creator. Hers is a music vivid and salient."—*Boston Evening Transcript*, April 26, 1921.

"Leginska's 'Four Poems for String Quartet' are based on verses of Tagore. They are whimsical in the extreme and convey the atmosphere of passionate longing, of the poignant mystery of living, of the fugitive happiness of love and of perennial frustration."—*Philadelphia Public Ledger*, April 10, 1920.

"Appropriately poetic are the 'Poems' of Leginska, of which it should be recorded that they elicited a heartier applause than anything else on the list."—*Philadelphia Inquirer*, April 10, 1921.

"The 'Gargoyles of Notre Dame' of Leginska is one of the most radical works among even the modern category of compositions. It is picturesque and fantastic, but does not lack form."—*Los Angeles Times*, March 4, 1921.

"Her 'Dance of the Little Clown,' a descriptive, effective piece in present day style of writing, she played with much brilliance and it was much liked."—*New York Herald*, Feb. 21, 1923.

"'Cradle Song' had a Russian atmosphere about it that highly pleased the audience. The 'Dance of the Little Clown' was so entertaining that Leginska was forced to repeat it. The music of the piece was decidedly weird and original and clearly told the story it was intended to. 'At Night,' a muffled, nocturne-like melody, closed the works of Leginska on the program."—*Washington Evening Star*, March 2, 1923.

GERMANY

"Werner Wolf conducted the Philharmonic Orchestra in two compositions by the international artist Ethel Leginska—'Beyond the Fields We Know' and a 'Scherzo' (after Tagore)—which are built up with the knowledge of modern harmony and interpretation and are full of feeling and color. She herself played the piano obligato."—*Berliner Börsen-Courier*, Nov. 22, 1922.

"She proceeds with great daring. 'Beyond the Fields We Know' opens the way to dreamland. One wanders, enchanted, through the fullness of the pictures—even London appears—but dreamland is the goal to which she steers. Leginska is surely a woman of vigorous enterprise and marked ability of expression. The bright colors she enrolls she can put together as she wants. Here speaks an individual personality."—*Berliner Zeitung am Mittag*, Nov. 20, 1923.

"Ethel Leginska has outgrown the stage of a traveling virtuoso. She presented herself as composer of symphonic poems for orchestra with the Philharmonic under Werner Wolf, which gave a brilliant performance. Leginska has schooled her ear to the most modern and has received decided inspiration. She is not afraid of any daring combination of tones. The themes of her compositions are very significant."—*Berlin Nachrichten*, Nov. 20, 1922.

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NEW YORK CONCERTS

MONDAY, APRIL 2

CONSTANTINOS PETROPOULOS

Constantinos Petropoulos, a Greek tenor, who, as the reports state, was a former member of the Chicago Opera Company, gave a concert in Town Hall on Monday evening. The audience was made up almost exclusively of countrymen of the singer.

Mr. Petropoulos sang Celeste Aida, Verdi; an aria from Tosca; O Paradiso, from L'Africana, Meyerbeer, and a group of Greek folk songs. That he pleased his audience was evidenced by sincere applause. Others appearing were Laura Robertson, soprano; Olive Cornell, coloratura soprano; Alfredo Gandolfi and Giuseppe Adami, violin. The concert was announced for 8:15, but did not commence until 9:20.

The New York Tribune writes: "Mr. Petropoulos had a voice, one that undoubtedly could be heard afar off, but of the type that tries the ear-drums and creates a feeling of uncertainty about high notes." The New York Times states: "There was great vigor and some variety of contrast in his performances of tenor arias—Aida, Tosca and Pagliacci." The New York American says: "Constantinos Petropoulos, said to be a member of the tenor forces of the Chicago Opera Company, was the main attraction at the Town Hall last night. . . . The audience was almost entirely composed of countrymen of the Greek singer, who found evident enjoyment in his efforts."

LOUIS CHARTIER

On Monday evening, there appeared at Aeolian Hall a young French-American baritone, new to New York—Louis Chartier by name—who gave a most interesting program of French and English numbers. He opened his program with Andre Getry's O Richard, O mon Roi, and continued with six French selections by Duparc, Alexis-Contant, Buratti-Hahn, Ravel, Couteure and Saint-Saens. The Monologue from Andre Chénier was given a particularly fine rendition, and the concluding English numbers Ah, Love, But a Day (Beach), Why? (Wells), The Rivals (Deems Taylor), and others—met decided success with the audience. Mr. Chartier has a baritone voice of unusually wide range; its tone is voluminous, of fine quality, and colorful depth of feeling. His excellent diction and dramatic interpretation, displayed throughout the entire length of the program, served to increase the already favorable opinion with which the audience favored him.

The newspapers were exceedingly lavish in their praise of this new artist. Said the American: "Mr. Chartier's range is exceptional, reaching almost to that of a bass in the lower register and with hints of tenor possibilities in its upper notes. He also possesses a dramatic sense and the gift of clear enunciation, developed to a degree that suggests

operatic training." The Herald stated: "Mr. Chartier disclosed a voice of good quality and excellent range. He sang with admirable spirit and he showed no little knowledge of dramatic expression and style."

The assisting artist was Mildred Largie, pianist, who played her two groups of numbers with force and expression. Wilfrid Pelletier accompanied Mr. Chartier at the piano.

VIRGINIA MYERS

Typifying youth and grace, the slender Virginia Myers, classic dancer, presented a program of varying features at Carnegie Hall, April 2. At the outset due credit should be given Harry Bennett and his orchestra of nine players for their playing was a pronouncedly excellent feature of the affair; indeed, it was quite astonishing to hear the tonal volume and variety, allied with truly expressive playing, issuing from the limited number! They played as solo selections a cavatina and sarabande by Bohn, Indian Summer by Herbert, and the various dance numbers. These were beautifully done by the youthful dancer; it was refreshing to see and hear a Spanish dance without the usual trimmings of castanets, tambourines, etc., and the serious Hebrew Melody (Achroon) was also well presented. A series of Oriental dances gave the dancer opportunity to display original costumes and headress, as well as postures of infinite grace and meaning. The evening closed with the prelude (Rachmaninoff), Eastern Romance (Rimsky-Korsakoff), Religieuse (Massenet) and Dancing Doll (Poldini), and the fair dancer was overwhelmed with flowers.

TUESDAY, APRIL 3

PHILADELPHIA ORCHESTRA

A lot of water has flown under the Schönberg bridge since the round little gentleman from Vienna wrote his Kammer-symphonie way back in 1906. It did not get a chance to be heard here until the season of 1915 when Leopold Stokowski played it for the Friends of Music in the Ritz ballroom. Schönberg wrote it originally for fifteen solo instruments. Stokowski played it for the Friends with the original winds, but much increased strings; and Tuesday evening, April 3, at Carnegie Hall, he gave it with his whole Philadelphia Orchestra, by and with the consent of the composer, the added instruments being merely doublings of the original parts for the sake of increase in the quantity of noise.

The symphony did not sound quite so strange as it did eight years ago, for we have had considerable of this sort of thing inflicted on us since. There were sections of real Schönberg with the characteristic dissonances, and there were considerable thoughts that can have been inspired only

by the ideas and methods of Richard Strauss—particularly Strauss of Heldenleben.

The really extraordinary thing about the performance was that it actually drew forth hisses, the first hisses ever heard in Carnegie Hall within the memory of man. At the end of the Schönberg piece—which, it goes without saying, had been performed with that surety and brilliance always characteristic of the Philadelphia Orchestra (Stokowski conducts even Schönberg without a score) there was rather timid applause, and as this threatened to prolong itself it was met by an unexpectedly large and vigorous chorus of hisses. The nays had it.

The rest of Mr. Stokowski's program was made up of the two Debussy nocturnes, Nuages and Fetes, and, after the intermission, the Mozart Jupiter Symphony. The great advantage of this concert was that it lasted only an hour and a half. For selection, balance and arrangement it was without doubt about the least interesting program that Mr. Stokowski has ever offered to his New York audiences.

WEDNESDAY, APRIL 4

NEW YORK ORATORIO SOCIETY

If it is true that all tenors are, without exception, welcomed at the celestial portals because they are so scarce, as some chorus directors assert, that section of the Oratorio Society of New York will be entitled to front seats amid the heavenly van. What was true of the whole body, in the A Cappella Concert given at Carnegie Hall (April 4)—that it sang with precision, was alert in attacking and responding to Albert Stoessel's interpretive desires and transmuted successfully the moods of the varied programs—was true in a greater degree of the tenor section. The coarseness of the quality used in the Hampshire folksong (Swansea Town) was in great contrast to the fine moments of lyricism attained in the earlier sacred numbers and the ecstasy in De Lamar's A June Moonrise.

Two new works received first performances—one a motet by Rosario Scalero on words from the Lamentations of Jeremiah, the other a motet for eight part chorus and bass soloist by Werner Josten—a setting of a poem called Crucifixion, by Walter von der Vogelweide. Although hardly a Prize Song, Mr. Josten has succeeded in capturing the medieval spirit of his text and depicting it with long lines, some rhythmic variety and not too exaggerated complications. The soloist, Edwin Swain, sang the short solo creditably, although the chorus gave him too strenuous an accompaniment. Probably the old Dutch and Italian masters are to blame for the general idea that choral writing and technical stunts are unanimous, since they were the first to go to contrapuntal extremes before harmony came to the rescue and diverted composers' minds. Some parts of Mr. Scalero's motet were very effective; all were very cerebral. The third section, written in the style of a chorale, for instance, which borrowed the simplicity and solidity by which the followers of Luther expressed their joy in being slowly and emphatically pious; also the last section, which was vigorous and dramatic as well as fugally complex and stood in contrast to the foregoing section which, one is informed,

DORSEY WHITTINGTON

AMERICAN PIANIST



Dorsey Whittington, a very young man, was heard by a large and very appreciative audience, and was conceded to be an artist of the first rank. All his offerings were distinguished by highly developed intelligence, sound musicianship and an excellent technic. Especially noteworthy was his energetic yet velvety touch in Bach-Tausig. The playing of the Chopin sonata was a remarkable achievement for clearness of exposition and vivid imagination. No doubt Mr. Whittington must be considered one of the most remarkable of the young group of pianists of the present day.—Maurice Halperson, Staats-Zeitung.

One of the most remarkable of the younger group of pianists of the present day.—Staats-Zeitung.

He has the touch of a poet; . . . belongs among the few newcomers whom reviewers will recognize at next appearances.—Sun.

Temperament, combined with technic, was rampant in Dorsey Whittington.—Tribune.

After a very successful recital at Aeolian Hall, March 26, 1923, the New York critics wrote as follows:

Dorsey Whittington, a young American pianist, made his local debut in Aeolian Hall last night. There was no doubt by the time he got through that he is an unusually fine pianist, with much to say, and a young ardor which colors his saying of it. During a program, which came the customary way from Bach to Liszt, he gained steadily, his two groups of Chopin including the B flat sonata, impressive and yet always fluently, often brilliantly, phrased. He has the touch of a poet; yet when occasion demanded, he could turn captain and marshal his notes in sterner moods. Mr. Whittington's debut was among the most promising of the season. He belongs among the few—alas! how few—newcomers whom reviewers will recognize at next appearances without having to refer to the scrapbook.—Gilbert Gabriel, The Sun.

Dorsey Whittington was heard by a well attended audience with frank pleasure in Chopin's sonata of the Funeral March and less hackneyed pieces by the same composer. . . . He showed a native feeling for colorful contrast, echo notes and overtones, never dryly technical or pedagogue.—N. Y. Times.

Dorsey Whittington revealed a poetic musical instinct, a touch of sentiment and the poise of an experienced player. He is an excellent musician, and has in addition imagination and the power to make his music interesting.—Paul Morris, Evening Telegram.

Mr. Whittington disclosed a fine feeling for the composer's message in his various readings, and his interpretations were at once intelligent and not without fancy and poetic warmth. He showed an excellent technic and much brilliance of style. He is already an interesting pianist and should develop into one of prominence.—N. Y. Herald.

Dorsey Whittington in Bach, Brahms, Chopin, Debussy, Godowsky, Falmgren and Liszt showed the pianist's acquaintance with a group of the different schools of music. He further displayed an engaging tone, fine rhythmic feeling and a sound knowledge of the musical structure and meaning of the composition at hand.—Frank Warren, Evening World.

Dorsey Whittington proved to be a poetic musician with a polished, refined style and the power to draw charming and varied tone from his instrument. His program was broad in scope and exacting—his performance praiseworthy throughout. If numbers and attitude are prophetic the size and enthusiasm of the audience should signify a promising future for a gifted young man.—Grena Bennett, N. Y. American.

Dorsey Whittington's program last evening was of well balanced, conventional plan, and set forth in such manner of playing as to engage undivided attention. A technic reacting to the player's moods, often of temperamental intensity.—Brooklyn Standard Union.

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is a fugue which canons all the way through. A chorale and chorus by Bach and a Purcell work, completed the list of sacred numbers. A Manx traditional melody, a Belgian folk song, arranged by Deems Taylor for women's voices; a madrigal by Philip James, Deep River (an effective resetting of the Negro spiritual by Humphrey Mitchell), and the Dance of the Sword, by Hugh Priestley Smith, together with forementioned numbers, made up the secular half of the program.

Mr. Stoessel is to be congratulated for following the tendency of the past few seasons to revive the fine art of a capella singing and also for having put the energy and patience into it that showed in the results. The use of a piano to give the pitch and outline the first phrase was the only irritating part of the performance. Why not the organ which gave convenient support at other intervals?

Two groups of flute solos were deftly executed by George Barrère. A transcription of Debussy's Little Shepherd, from his Children's Corner, and one of the most familiar Chopin nocturnes (which lay in the lower, woody, more unfamiliar part of the flute range) proved most effective. The audience appreciated this pleasurable novelty, and Mr. Barrère added several numbers. He was accompanied by Miss Shaw.

SOLOMON GOLUB

On Wednesday evening, in the Wurlitzer Auditorium, Solomon Golub, tenor, poet and composer of Jewish songs, gave a recital made up in its entirety of his own compositions. The program consisted of four distinctive groups, each including various numbers under headings that classified them. The first, Phases of My People's Life, was subtitled by such selections as A Friday Eve, on the Emigrant Ship, The Lonely Miller, and Beets for Passover. The second, called Youth and Longing, contained The Veiling of the Bride, At the River, A Letter, Longing, and others involving similar themes. Following the intermission the group, Mother and Childhood, was introduced, under which appeared A Cradle Song, Free from School, Sleep in Sweet Repose, and The Song of the Bread. The recital concluded with Album Leaves, a conglomeration of melodies consisting of The Palace at Night, The Sun Will Set, Be Still My Soul, and Rest Your Head.

Perhaps the program note on Solomon Golub will give a more impressionable insight into the nature of his work. It said: "The program in which Mr. Golub is appearing consists not of folk songs but of modern Yiddish lyrics set to music—lyrics which bring out, aesthetically, the various phases of Jewish as well as of universal life—universal, because not everything that is being sung in Yiddish is necessarily confined to Jewish folk lore. The poetical selections included in Mr. Golub's program contain the work of the last three decades. We find here a variety of poetry, the strictly pedantic, the classical, the ultra-modern, the impressionistic, the popular, the mystical and the symbolic."

Mr. Golub was assisted by Igor Akhramoff, cellist, who also played a group of solo selections. W. Heifetz was at the piano.

THURSDAY, APRIL 5

SAINT CECILIA CLUB: JOHN BARCLAY SOLOIST

Victor Harris closed a most successful season with the St. Cecilia Club at the Waldorf-Astoria on the evening of April 5. It was a memorable concert in many ways. The chorus was assisted by a full orchestra, which accompanied all of the choral numbers, and the program included a work in large form, The Highwayman, a cantata by Deems Taylor for baritone solo, chorus and orchestra, the assisting artist being John Barclay, who also sang a group of folk songs and several encores in response to the warm applause that greeted his clever and appropriate interpretations. The balance of the program consisted of the small numbers in varying moods for the interpretation of which the club has become noted. They were: Invocation to St. Cecilia, Victor Harris; Song of India, Rimsky-Korsakoff; Don't Come In, Sir, Please, Cyril Scott; Lamp in the West, Horatio Parker; A Lover and His Lass, Thomas Morley; Sleep Song, Henry Hadley; Recessional, Arthur Foote; Land-Sighting, Grieg.

Mr. Harris has unflinching taste in the making of programs, as the above list and the memory of many another delightful evening with this club amply proves, and he has no less unflinching taste in the preparation and interpretation of the music chosen for rendition. The St. Cecilia Club possesses truly transcendental powers of technic which, combined with the wide range and uniform beauty of tone from lowest note to highest, from loudest fortissimo to softest pianissimo, provides its offerings with never-ending charm. Added to this, or perhaps one should say, making the best possible use of these qualities, Mr. Harris turns his musicianship to a great individual care of detail, without allowing the technical side to overshadow the emotional. The richness of tone, the delicate gradation of force and variety of vocal color which he imparts to the music is evidence of extraordinary imagination and mastery, and the brilliance and sparkle when needed, contrasting with the dark, veiled pathos of certain sustained passages is a proof of mature artistic discrimination, musical intelligence and poetic feeling that places Mr. Harris among the limited few who stand at the head of our city's music. At this latest concert he proved, not for the first time, his ability to take charge of an orchestra, and succeeded in the no mean task of blending its tone with that of the chorus admirably. There was a very large audience, and applause was generously bestowed.

LUCILLE OLIVER

On April 5, in the evening, Lucille Oliver, pianist, was heard in her first recital of the present season at Aeolian Hall before a good sized audience that manifested much interest in her. Miss Oliver, a pupil of Leginska, has been heard here previously when she made a favorable impression. She is indeed talented, possessing a fine technic, fleetness of fingers, commendable sense of color contrasts and a rhythm that is also good. Generally her playing was interesting and won the approval of her listeners. Her program follows: Prelude and Fugue, C minor and Italian Concerto (Bach); Cradle Song and Dance of the Little Clown (Leginska); Variations on a Hill Tune—First performance in New York (Anthony Bernard); March of the Wooden Soldiers, The Hurdy-Gurdy Man, The Punch and

Judy Show—from Kaleidoscope (Goossens); Alborada del Grazioso (Ravel); Ballade, G minor, opus 23, Nocturne, C minor, opus 48, Etude, A minor, opus 25, No. 11 (Chopin).

The Journal said: "The pianist, who has some of the best traits of her teacher in her equipment, pleased a friendly audience with her playing of an excellently chosen program." The World: "She has a fine technic, a good tone, a gentle, caressing touch, and an ample supply of temperament." The Mail: "A good feeling for color contrasts, a light touch, considerable finger technic and an excellent rhythm sense are desirable things in an aspiring young pianist."

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra began its last Thursday evening concert of the season at Carnegie Hall, April 5, with the Unfinished Symphony of Schubert. Mr. Monteux, as is his habit with this work, played the two movements in practically the same tempo. The young Debussy's Préludes, rather lost sight of nowadays in the popularity of the Faun, sounded fresh, sweet, delightful, and was exquisitely played. To end with, there was that noisy, rowdy circus-piece called the Rienzi overture. The soloist of the evening was Pablo Casals, who played the Schumann con-

certo, a work seldom heard, and seldom heard because there are many dull spots in it.

The Saturday afternoon concert, April 7, began with the Mottl arrangement of three dances from Gretry's Céphale et Procris. They afforded splendid opportunities for display to the solo desk men, especially among the woodwinds, opportunities that were taken advantage of with that virtuosity which has always distinguished the Boston orchestra. Next came the Apres Midi d'Un Faun. Mr. Monteux has read it here with much more poetry at previous concerts, but the sheer beauty of Debussy and orchestration and Boston Symphony tone put it over, so that the audience insisted until the orchestra stood to share the applause.

After that came Respighi's Ballad of the Gnomes, a jolly bit of program music all about two wild women who wed the same gnome, then drag him out and throw him over a cliff into the sea, thereafter joining the other gnomes in a measure expressive of pleasure—very noisy pleasure. Respighi is a master of orchestration. The frenzy of the final dance is frenzied rather than almost anything else one recalls in orchestral literature; the lyric middle section is quiet and expressive; and there is quite an original funeral march. But the work is at least three minutes too long and, with the

(Continued on page 42)

VALENTINA CRESPI ITALIAN VIOLINIST Acclaimed by Press

Miss Crespi proved herself an artist with the bow, and her selections were all received with pleasure by her hearers. One could hardly name any one selection as better than the others. Every one received hearty applause and the lady gracefully responded to the heartiness of the reception given her.—*The Daily Review, Monmouth, Ill., Feb. 13, 1923.*

An unusually fine program was presented last evening by Valentina Crespi. Miss Crespi's appearance had been eagerly looked forward to and her playing amply realized those expectations. Miss Crespi showed her brilliant technic and passionate temperament of the southern countries.

The beautiful tone quality of the violinist was clearly evidenced in the Ave Maria by Schubert-Wilhelmj, when the deep, luscious notes of her Guarnerius violin fairly stirred the audience to its depths.—*Jacksonville Daily Journal, Dec. 12, 1922.*

Miss Crespi is already known as one of the leading lady violinists in the country, and her rendition of some of the heavier pieces displayed wonderful technic.—*Monmouth Daily Atlas.*

Miss Crespi won her audience from the start and held it throughout the recital. Her very pleasing personality, coupled with her mastery of art, will keep her long in the memories of those who enjoyed her concert. She was ably accompanied by Miss Susie Kirk, a talented pianist.

Miss Crespi is a finished artist. She played with exquisite quality and there was a clarity of tone which was fascinating. Her phrasing was accurate and she displayed various moods in her playing, showing her versatility. Every number was played beautifully and the entire program was pronounced one of the best ever heard at the club.—*St. Joseph Gazette, Jan. 23, 1923.*

From the first Miss Crespi had her hearers with her, for the program which she gave was rendered with a clarity of understanding that made it comprehensible to everyone. She has depth of musical intuition and fine technic. Her harmonics and double stop are admirable, her phrasing delightful and her tone pure and clear. Her accompanist, Susie Kirk, showed herself possessed of marked ability. Her tone was excellent, and she was always in full sympathy with the soloist.—*St. Joseph News-Press, Jan. 23, 1923.*

Valentina Crespi, famous Italian violinist, more than fulfilled her advance notices and thoroughly delighted the largest crowd that has attended this season's concerts. This young Italian girl is new in America, but it is evident that her wonderful playing will soon cause her to become as well known here as she is in her own country, where she is recognized as one of the leading women players of the present day.—*The Daily Report, Dover, Ohio, Feb. 20, 1923.*

She employs a vigorous technic—almost masculine. Her tones are broad, and she carried a firm bow which gives the impression of great solidarity in her playing.—*Defiance Crescent-News, Feb. 21, 1923.*

Over 2,000 music lovers of Peoria were given a real treat by the appearance of Valentina Crespi, violinist, Saturday evening of last week.

In the estimation of local critics Miss Crespi displayed a combination of strength, breadth of tone, finesse in the interpretation of each composer's idea, faultless technic and delicacy, changing instantly from one style to another.

Having established an enviable reputation in Europe, where she has played before thousands of people in Paris, London and Rome, she is rapidly gaining fame in this country because of her unquestionable genius. She is young, but in spite of this fact she plays with a virility and understanding of a master. She has been compared on authority to Elman, Kreisler and Thibaud. The violinist was admirably supported at the piano by Miss Susie Kirk.—*Peoria Journal, Dec. 11, 1922.*

Valentina Crespi, the brilliant young Italian violinist, has come and gone and Peoria is justly proud of the fact that another real artist has honored this city with her presence and ability. Miss Crespi's program was enthusiastically received, which was evidenced by the demanded encores to which she responded most generously.

Each number was in itself a veritable masterpiece as executed by the violinist and contributed to produce a perfect unit. Although a very young artist, who has not been heard in the West until recently, it has been said by authority that her work demonstrated the master mind of Kreisler combined with the finer qualities and delivery of less virile virtuosity.

A great deal of credit is due Miss Kirk, whose sympathetic accompanying was the subject of much favorable comment among the music critics after each program.

Peoria today has awakened to the fact that a really wonderful artist in Valentina Crespi has been in our city.—*Peoria Star, Dec. 11, 1922.*

Miss Crespi will tour Europe the coming fall, being available for a few dates during the spring of 1924.

HARRY AND ARTHUR CULBERTSON

4832 Dorchester Ave.,
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Aeolian Hall,
New York

Carmela Ponselle Makes Successful Debut

The story of how Rosa Ponselle rose from poverty to fame is past history, and now comes the interesting news that her sister, Carmela, is making her bid for recognition in the musical world. It will be remembered that the two girls were very successful some years ago touring in vaudeville on the Keith Circuit. When it was discovered by William Thorne that Rosa had a voice of unusual beauty and he predicted an operatic career for her, Carmela set aside her own ambitions and worked incessantly to make this dream come true for her sister. When this was realized and Rosa made a successful debut at the Metropolitan, Carmela again began the serious study of music, and on March 18 she made her debut in New York at the Town Hall. According to the Tribune: "That vocal

strength runs in the family was shown when Carmela Ponselle, sister of Rosa, gave a first song recital at Town Hall, with a program of Old Italian, operatic Italian, modern French and other numbers. The resemblance was apparent in voice as well as in appearance; there was no doubting the volume of Miss Ponselle's voice; it was of a full, earfilling quality with ample range and richness of tone, especially in the lower notes—one which, like her sister's, seemed best adapted for the Italian operatic style." The critic of the Evening Telegram stated that, "In the matter of voice Miss Ponselle is exceptionally gifted."

Education of the Blind

The New York Institute for the Education of the Blind gave an interesting series of anniversary exercises on March 22. The following program was rendered: Two chorus numbers; organ solos by Thomas Manzi and Frances Sievert, A. A. G. O.; piano solo by Rose Taub; folk dances, colonial dance, calisthenics, gymnasium work and drills, also various other interesting things performed by the pupils.

There was also an exhibition and sale of hand-work by the pupils of this school and which illustrated better than anything else could the remarkable skill of their teachers in making it possible for these sightless young people to do useful work of almost every kind. The pupils show extraordinary ability and some of the things they do seem almost beyond the limitations of possibility. One can scarcely believe that they are afflicted with blindness. This is a useful work and those philanthropically inclined should give it their support.

Bruce Campbell in Song Recital

One of Newark's prominent singers is Bruce Campbell, who appears at numerous important musical events during the season and never fails to give at least one recital in his home town each year. This year it will be on April 18, and as usual at Wallace Hall.

Mr. Campbell has been working with Josef Regneas during the past two years, which indicates that the program will be of high standard both in its arrangement and rendition.

Mr. Campbell is tenor soloist of the First Presbyterian Church, Newark, where Rodney Saylor is organist. The latter will act as accompanist for Mr. Campbell at the recital.

As instructor of the voice Mr. Campbell holds a prominent position, and his pupils' concert each year shows him to be most efficient in this branch of the work. As an interpretative artist, Mr. Regneas holds Mr. Campbell in high esteem.

Allen-Pilcher Company Places Helen Kremer

Helen Kremer, a well known Chicago pianist, formerly with the Glenn Dillard Gunn School of Music, has been engaged through the Allen-Pilcher Company as director of the music department of Mars Hill College, Mars Hill, N. C. Miss Kremer is a pupil of Robert Heischmüller of Leipzig.

The Norfleet Trio

IN

Children's Matinees

Booking Now for Season 1923-24

I want to tell you how thoroughly pleased all our people were with the splendid concert which The Norfleet Trio gave here. We shall hope to have you again.—Otis W. Caldwell, Director, Lincoln School of Teachers' College.

I feel that the mission of The Norfleet Trio in this direction (for children) will prove as valuable and important for Chamber Music as the "Young People's Concerts" given by the New York Symphony Orchestra under Walter and Frank Damrosch have been for symphonic music.—Louis Svecenski.

I hope you will plan four half-hour recitals for us next year, two for the little children and two for the older ones.—Helen Goodrich, Francis W. Parker School, Chicago.

The Norfleets are doing a splendid educational and cultural work.—Mrs. Henry Schurmann, Pres. Indiana Federation of Music Clubs.

The concert was skillfully and happily adapted to the occasion of the school assembly and created a desire on the part of all that the Norfleet Trio appear here again.—Robert A. Maurer, Principal Central High School, Washington, D. C.

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MERLE BAECK



AMERICAN SOPRANO

RETURNING TO EUROPE IN JUNE
FOR TOUR OF PRINCIPAL CITIES

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

German Opera Company, Der Freischütz, March 21

Evening Post
The performance as a whole will be remembered as one of the very best of the company's seven-week season.

Herald
The representation will probably not take its place as one of the best given by the visiting company.

Evening Post
If the five or six million people of this metropolis could be made to realize what a treat they could enjoy at the Lexington, Weber's opera could be put on for a run of several months. Often have I heard the Freischütz abroad and at home; but never have I enjoyed it more than I did last night.

World
Freischütz is an opera which everyone should hear once for his education. Last night there were few reasons why anyone should hear it twice.

Friends of Music, March 25

Times
The chorus sang with a fine volume and quality of tone.

Sun
The voices themselves, however, seemed yesterday to lack quality.

Barbara Kemp, Soprano, in Lohengrin, March 26

Globe
Barbara Kemp . . . used her lovely voice with full artistry.

Herald
But with the music she had an uncomfortable evening. Tremulous and broken tones and manifestations of laborious effort were continuous.

Dorsey Whittington, Pianist, March 26

World
Mr. Whittington further displayed . . . fine rhythmic feeling.

Herald
His rhythm was not always regular.

Tribune
Temperament was rampant in Dorsey Whittington.

Telegram
Mr. Whittington is not a pianist of fiery temperament.

Artur Schnabel, Pianist, March 27

Evening World
He certainly caught the moods and feeling of the concerto.

American
His reading was almost devoid of emotional quality.

Evening Globe
It is hard to see how it could be presented to the public more sympathetically.

Theodore Lattermann, Baritone, in Merry Wives of Windsor, March 28

Evening Post
Mr. Lattermann has done nothing else here nearly so good as his Falstaff. He is a real comedian.

Herald
Theodore Lattermann's Falstaff was in some respects overdone. . . . Mr. Lattermann acted the role tolerably.

Margaret Northrop, Soprano, March 29

Evening Mail
She sang quite in tune.

Evening Journal
Often shies at the pitch.

Evening Post
A light but very agreeable soprano voice, . . . responsive to the demands of several styles.

World
Her voice was thin, cold and distressingly unvaried.

Antonio Meli, Baritone, March 30

Times
His voice . . . was . . . intelligently expressive of emotion.

Tribune
He can sing energetically . . . but without expression.

Globe
A fresh and pleasant voice.

Evening Mail
Throaty production.

College Student Defends Classics

A student at Huron College, Huron, S. D., wrote an excellent testimony for the Artist Lyceum course being given in that city. The essay was handed in to a college English class and printed in the local college paper. The statement was made by one of the students that he did not attend the Artist Lyceum course because classical music was so serious, heavy and dull that he felt he had wasted his money. The student defender of the course states that a classic is a work which has pleased people for many generations and therefore if one does not like it his taste is peculiar, either better or worse than the average run of concert attenders. He states that although no one would call the latest popular Broadway tune "classic," yet if it is hummed and whistled long enough by the whole world it might become one. The greater part of the music included in the course is made up of works which have won popular approval for many generations and intelligent listeners would do well to study them and their own tastes. H. M. B.

Inez Church Soloist with Singing Society

Inez Church, soprano, has been engaged by the Holland Singing Society Ontspanning of Paterson, N. J., as assistant artist at its concert in the Y. M. C. A. auditorium, April 12.

This society, consisting of thirty mixed voices, conducted by J. Boomsma, is now in its tenth year. Miss Church is an artist-pupil of Emilio A. Roxas, New York vocal teacher and coach, and is under the management of Jules Daiber.

Ohio Engagements for Gescheidt Artists

Fred Patton, baritone, and Richard Crooks, tenor, will give a recital in Springfield, Ohio, April 19. Fred Patton and Judson House are engaged for the Samson and Delilah performance in Columbus, Ohio, April 23.

Schofield and Dilling in Recital

The Contemporary Club of Bridgeport, Conn., has engaged Edgar Schofield, baritone, for a joint recital with Mildred Dilling, harpist, on April 26.

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

HOW MUSIC APPRECIATION STANDS

A Discussion of the Various Plans for Teaching Music Appreciation and an Estimation of Results

The development of the teaching of music appreciation in public schools has been marked by a progress which is comparable to the best efforts of education in every direction. For many years school music teaching did not permit of anything but the most mechanical application of the theoretical side of music teaching to a subject which is replete with inspiration and imagination. It was surrounded by pedagogical prejudice which placed limitations upon the development of a subject which otherwise might have borne fruit in the most glorified type of intellectual development. A comment of this kind can not be made without reference to the great missionary work done by the educational authorities of the well known reproducing instrument companies. When we consider that without the help of these educational agencies little might have been accomplished, it is fitting that we pause for a moment and give credit to those who in the beginning assumed the burden of this great work of research, and as a result of their efforts left for many years to come a pedagogical guide, the like of which has rarely been paralleled in the history of education. The beginning of this great work is interesting. The field of music appreciation was so great that the pioneers were at a loss to know what not to do, and as a result a flood of musical literature was reproduced in the hope that the average class teacher could gather from the horn of plenty sufficient material to form the basis for a course of study in the appreciation of music. The idea was so great and the possibilities so tremendous that people unprepared hurried into this field of activity and were lost in the haze of enthusiasm, and at times became discouraged because of what they termed the lack of definite result.

Music of advanced type was presented to young children

when there was really no background for its reception. Impressions of this type were fleeting, and the knowledge could not be permanent because there was no foundation upon which to rest the super-structure of musical development.

RECENT TENDENCIES.

Within the last few years a complete change has taken place in the presentation of the subject of music appreciation for little children. Instead of giving them musical material which had its reason for being in the melodic or harmonic content, the first idea is to make an appeal to the little child through his sense of rhythm and his love for the impressionistic side of a story. The old system was centered around a certain type of definite instruction which was given to children regarding the music itself, whereas today the music is played for the child and the peculiar impressions discussed. The next step is, what for want of a better term might be called, cooperation, i. e., that phase of music through which the child participates in the rendition of the composition. The miniature orchestra or the toy symphony idea is developed. Later on in the grades we have a direct correlation with various academic subjects such as English, geography, history, etc. The possibilities of correlation with literature are so great that we hesitate in an article of this kind to do more than suggest such standard examples of literature as Longfellow's Evangeline, Scott's Lady of the Lake, etc., as fine subjects for music appreciation, provided the class teacher may punctuate the reading lesson by the rendition of music which is suitably appropriate to an intellectual analysis of the text.

The question of correlating folk music with such subjects as geography and history has proved to be a most interesting part of grade instruction. Another feature of the work attractive to pupils has been the so-called follow-up system of musical history. To illustrate: If a class is singing Schubert's Hark! Hark! the Lark, a preparatory story is told which will arouse a certain degree of interest on the part of the pupils, and then when they have become enthusiastic about the song, other music of Schubert, such as Moment Musical and the melodies from the Unfinished Symphony, etc., are brought to their attention as a matter of appreciation, recognition, and knowledge. This same line of musical reasoning is followed in similar directions and the whole scheme culminates in a real knowledge of what constitutes musical literature.

The time is not far distant when a complete knowledge of music on the part of pupils will be just as consistent a

part of education as a knowledge of literature or mathematics. Modern educators have concluded that a very important part of a child's education is that which prepares him for a complete understanding of his social obligations in addition to his business attributes. The old fashioned system of teaching music made no allowance for this accomplishment, but confined itself to a rather stereotyped review of theoretical principles of sight reading and musical notation. Important as this might seem to the average teacher, the bigger and, at the same time, more mystical phase of education is that which arouses in the child a sense of how to use his mind in relation to social existence. We meet on one hand the argument that the greatest joy which a child can get out of music is his own ability to accomplish something. True as this may seem in principle, the theoretical application as a mode of practice is without suitable foundation to be dignified as a basis for education.

A TENDENCY TOWARD PROGRESS.

When we reflect upon the fine work which has been done for many years in the subject of music appreciation we can not fail to realize that after all the work is only in its pedagogical infancy. The possibility of musical development in the schools is unlimited if we can only bring ourselves to realize that after all the humdrum practice of class room recitation is by no means the goal which we are seeking. Most of us realize that it is necessary to follow a certain amount of routine pedagogy in order to realize any definite result, but we must make certain that the accomplishment is to be worth while before we go through the long drill of preparation which brings a result flattering to the teacher, but not to the child.

May Scheider with Wagner Festival Opera

May Scheider has been engaged for several weeks' appearances in Boston, Baltimore, Philadelphia, etc., with the Wagner Festival Opera Company. She will sing the Bird in Siegfried, the first Rhine Daughter in Rheingold, and Die Götterdämmerung, as well as Hedwige in Die Walküre and the leading role in Merry Wives of Windsor and Lady Harriet in Martha.

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ARTHUR HACKETT

The Distinguished Tenor

"Arthur Hackett's fine voice and admirable delivery of the solo work made an artistic feature in the imposing and thrilling ensemble."—N. Y. Herald, March 18, 1923.



"Mr. Hackett sang admirably above chorus and orchestra with crystal tone and diction."—N. Y. Times, March 18, 1923.

HAS APPEARED AT THE REGULAR SUBSCRIPTION CONCERTS OF THE FOLLOWING SYMPHONY ORCHESTRAS

BOSTON SYMPHONY	17 appearances
NEW YORK PHILHARMONIC	2 "
PHILADELPHIA SYMPHONY	3 "
ST. LOUIS SYMPHONY	4 "
MINNEAPOLIS SYMPHONY	2 "
(re-engaged for next season)	
CLEVELAND SYMPHONY	4 "
LOS ANGELES PHILHARMONIC	2 "
PORTLAND (ORE.) SYMPHONY	2 "

Conductor Stokowski has engaged Mr. Hackett for three appearances with the Philadelphia Symphony, to sing the tenor solo in the Liszt "Faust" Symphony, on April 13-14 in Philadelphia and April 17 in Carnegie Hall, New York.

Management: LOUDON CHARLTON

Carnegie Hall, New York



AS MATHILDA
in William Tell

Rosa Ponselle made an excellent Mathilda, coping brilliantly with the florid music of the famous Romanza.—*New York American*.

Miss Ponselle, as Mathilda, sang with skill and also with power.—*New York Times*.

Rosa Ponselle's Princess Mathilda was another vocal and dramatic triumph for that amazingly young prima donna. She contrived last evening to command and hold the enthusiastic approbation of a somewhat skeptical and not over-zealous congregation.—*New York Telegraph*.

Miss Ponselle made the most of her opportunities and reaped a thunderous reward.—*Evening World*.

COLUMBIA RECORDS

KNABE PIANO



Prima Donna Dramatic Soprano

TRIUMPH
PONSSELLE

IN CONCERT

CLEVELAND:

Miss Ponselle made a brilliant reappearance. No count is available at this time but fully 7000 must have availed themselves of the opportunity to hear her.—*News*.

TOLEDO:

Toledo has something new to talk about,—Rosa Ponselle who made a sensational success at her first appearance here.—*Blade*.

DETROIT:

Miss Ponselle had her crowd from the start and the Auditorium echoed with demonstrations of approval.—*Times*.

GRAND RAPIDS:

She has every quality for a great artist, style, finish, perfect enunciation, beautiful legato, brilliancy, temperament and above all personality.—*News*.

ST. JOSEPH:

To an audience which sat spellbound, Rosa Ponselle sang. She sang with consummate art fully measuring up to her glowing reputation.—*Gazette*.

KANSAS CITY:

Miss Ponselle's reception was a decided ovation. Too much praise cannot be awarded her.—*Star*.

DENVER:

Ponselle concert fills auditorium.—Music lovers hear famous soprano in season's opening.—*Post*.

COLORADO SPRINGS:

Rosa Ponselle's first song stirs crowd to enthusiasm.

OKLAHOMA CITY:

Ponselle was a delight to the eye and a joy to the soul.—*Gazette*.

AUSTIN:

Radiant, vivacious, beautiful, the singer's charming personality instantly won her a place in the hearts of her audience.—*Daily Oklahoman*.
—*Statesman*.

Ponselle Has

Remarkable Concert

An unusually large and unusual concert attended by Rosa Ponselle.

It was a rare evening will go down in the history and be remembered time. The entrance opening group of songsters ovation that lasted a beautiful white dress, ground of the piano charm and grace.—*Blade*.

Ponselle is admirably suited for the part of the savage queen and sang the exotic music with fiery declamation and much plenitude of tone.

—*The Post*.

Mother Nature endowed Miss Ponselle with a sumptuous voice.—*The Globe*.

Miss Ponselle established the high quality of her art as actress and singer by her vividly beautiful delivery of the "Slumber Song" and throughout the performance sustained a nobility of vocal utterance and a sense of dramatic proportions that went far to make the evening enjoyable.

—*Morning Telegraph*.

As Selika, Rosa Ponselle's highest and loudest notes were often called on and effectively brought out.—*New York Tribune*.

Rosa Ponselle, as the enslaved Selika, sang with fervor and luscious quality.—*New York American*.

AS SELIKA

SUCCESSFULLY CREATED THE ABOVE NEW ROLE

MS OF

SELLE

NG C T SEASON

ON

as large Audience

Given by the Artist

large audience was treated to
at amphony Hall last eve-

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-B n Traveler.

COA OUR IN MAY

A L'AFRICANA

Metropolitan Opera Company

IN CONCERT

DALLAS:

Miss Ponselle was the outstanding sensation of many seasons. She thrilled Dallas as it has not been thrilled in many moons. —*Times-Herald*.

SAN ANTONIO:

The return of the great soprano was marked by an ovation quite as sensational as her debut last year. —*Evening News*.

ORLANDO:

Ponselle charms large audience with her charm and interpretive art. —*Evening Star Reporter*.

JACKSONVILLE:

Golden voice of Rosa Ponselle a joy last night. —*Times Union*.

MEMPHIS:

Rosa Ponselle, beautiful, dashing, and overflowing with enthusiasm took her audience by storm. —*Press*.

NASHVILLE:

Rosa Ponselle enralls audience with power and beauty of voice. —*Tennessean*.

LYNCHBURG:

Rosa Ponselle is brilliant:—One of the best concerts ever given in Lynchburg. —*News*.

NEW BRITAIN:

Record breaking crowd thrilled by prima donna. —*Herald*.

WATERBURY:

The wonder voice is now enhanced by all the qualities which mark the trained artist. —*Republican*.

HARTFORD:

Rosa Ponselle was the central figure in what was probably the greatest ovation tendered to a singer in staid old Hartford in many a day. —*Daily Times*.

Miss Ponselle as Selika was powerful and robust physically and vocally and sang in wholly competent style. —*New York Times*.

Miss Ponselle gave of her glorious voice generously. —*The World*.

Miss Ponselle's voice proved to be well suited to Meyerbeer's music. She impersonated Selika with credit to herself, and justified the impresario's judgment in casting her for the part.

—*New York Herald*.

Miss Ponselle's voice was very beautiful in the music of Selika. —*N. Y. Evening Telegram*.

Rosa Ponselle's opulent voice accomplished a good deal with the prison lullaby in the second act, and even more with the Didoan Lamentations of the last. She sang freely and effectively, and shared the evening's chief applause. —*The Sun*.



AS MADELEINE
in Andre Chenier

Rosa Ponselle Scores

Rosa Ponselle scored another triumph in "Andre Chenier," which gives her abundant opportunity to display her opulent voice. —*Evening Post*.

Ponselle was Madeleine. Her voice grows more luscious every year. —*Evening Mail*.

The unusual feature of the performance was the first appearance of Rosa Ponselle in the role of Madeleine. The bold character of the music and the sweeping dramatic incidents of the opera evidently appeal to Miss Ponselle, for she swept through the performance with a great gusto, to the delight of her admirers. —*Evening Telegram*.

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ROLE D EMPHASIZED SUCCESSES IN FORMER ROLES

PHILADELPHIA

(Continued from page 5)

for bassoon, by Weissenborn, played by Walter Guetter. Stokowski prefaced the numbers with his usual delightful explanations.

MATINEE MUSICAL CLUB.

The Matinee Musical Club presented an interesting program at its concert, March 27, at the Bellevue-Stratford. Those taking part were Ella Wyman Wile and Kathryn L. O'Boyle (in piano duos); Madeline G. Reed, soprano; Florence I. Haeule, violinist; Helen Ackroyd-Clare, contralto; Myra Reed Skibinsky, pianist, and Rachel Troost Stuempfig, soprano. The second part of the program was devoted to the song cycle, Mountebanks (lyrics by Helen Taylor, music by Easthope Martin), sung by Emily Stokes Hagar, soprano; Marie Langstone List, contralto; Bernard Poland, tenor, and Pietro Wiza, baritone.

CHAMBER MUSIC ASSOCIATION.

The Chamber Music Association closed its sixth season with its meeting in the Bellevue-Stratford, March 25, when the Rich Quartet furnished the following program: Bee-

thoven's quartet, op. 18, No. 3, in D major; a larghetto by Handel; Humoresca-Scherzando, by Ippolitow-Iwanow, and Maurice Ravel's quartet.

WINNERS IN MUSIC LEAGUE CONTEST.

The Philadelphia Music League held a contest for young musicians at the Art Alliance, March 28-30, offering four \$100.00 prizes. The winners were Mary Bray, contralto; Clarence A. Wilson (from the male singers); Eleanor Quinn, pianist, and Max Seenosky, violinist. Those receiving honorable mention were: Ruth Montague, in women's vocal department; Gerald Etchell and Theodore Bayer in male vocal department; Arthur E. Hice and Ruth Strauss, pianists, and Grisha Monasevitch, violinist. The winners in each class are eligible to compete in the State contest, April 11-13, at State College, and if successful there may enter the national competition at Asheville, N. C. They will also be given a hearing before an invitation audience at the Academy of Music during Music Week in May.

M. M. C.

Letters from
MUSICAL COURIER READERSWalter Damrosch Discusses Fontainebleau
School

March 26, 1923.

To the MUSICAL COURIER:

May I ask you to give publicity to the very generous and culturally important movement which was inaugurated by the Government of France in conjunction with a number of her most distinguished musicians immediately after the war.

In order to stimulate more intimate musical relations with our country and to still further demonstrate France's affection for our people, a summer school exclusively for American artists, teachers and advanced students was founded, the French Government donating for this purpose an entire wing of the historic Palace of Fontainebleau. Amid these ideal surroundings, talented American musicians and students can enjoy for three months—from June 24 to September 24—the inspiring tuition and personal companionship of some of the greatest musicians of France who so generously give their services to this international movement.

This school is not intended in any way to compete with any of the splendid institutions of musical learning, or with any of the great teachers which can be found in the centers of music in America. Its object is to offer a kind of post graduate course to advanced students and to give American teachers an opportunity to acquaint themselves with French pedagogy in order that they may carry such of its characteristics as appeal to them to American soil.

The tuition fee has been made remarkably low, the difference in the cost of maintaining the school being made up by a subsidy from the French Government and the City of Fontainebleau. The women students are lodged in the Palace

itself, the men students in neighboring villas. Excellent meals for all the students are provided in the dining room of the Palace. The cost for this and for the tuition amounts to only 1200 francs per month for a three months' course, which at the present rate of exchange is a very small amount. Besides this, the French Steamship Line has granted a reduction of 30 per cent on their rates for the students of the school.

The directors of the Fontainebleau School are the two distinguished musicians, M. Charles Marie Widor and M. Max d'Ollone. The former is well known to all Americans as composer, organist and perpetual secretary of the Institute de France. The latter is a Grand Prix de Rome, composer and professor at the Paris Conservatoire. The teachers include such well known musicians as Paul Vidal, Andre Bloch, Nadia Boulanger for composition and harmony, Widor and Libert for organ, Isidor Philip, most famous of French piano teachers, besides a special class for opera singers under the direction of the stage manager and various singers from the grand opera.

The school has already been in active operation for two years with the happiest results and this summer's season will open on June 24. The French Government has extended its plans still further by reserving still another wing of the Palace for American students in painting and architecture. The chairman of our American committee in charge of arrangements is Francis Rogers and applications can be made at the office of the committee, National Arts Building, 119 East 19th street, New York. It is necessary that every applicant present an endorsement by some known citizen of the community in which he resides as to his character, and a recommendation from a professional musician of standing regarding his musical qualifications.

(Signed) WALTER DAMROSCH,
President, American Friends of Musicians in France.

"Pieces"

To the MUSICAL COURIER:

I wish editors and musical people would stop calling the members of an orchestra, "pieces."

In the MUSICAL COURIER, March 1, Page 28, you spoke of a performance of the Creation, in Ithaca, N. Y., and that the chorus was supported by "a special orchestra of twenty-five PIECES." Pieces of what? Coal! Candy! or Wood!

It is not at all complimentary to orchestral players.

Sincerely yours,

(Signed) PHILO A. OTIS.

[We feel like giving our correspondent a piece of our mind, but we refrain, for we are convinced that every piece of orchestra music is played by so many pieces, and each of the players is paid with a piece of money if he has done a good piece of work, but if not, the conductor aims his field-piece or fowling-piece at him and speaks his piece and the unfortunate canned piece is carried out in pieces unless he repents of this piece of folly and makes the proper move with his piece to checkmate his opponent. Peace!—The Editor.]

Portland Triumph for Jess

Grace Wood Jess, the folk song prima donna, sang in Portland, Ore., on March 18, winning enthusiastic praise from all the critics.

The Portland Oregonian (C. Hilton-Turvey) heads its article with "Jess Concert Enchants Audience—Artist is Tragedian and Inimitable Humorist," and closes it with this tribute: "Some musical events stand out as veritable musical history. This is one of them." The Portland Telegram (Susie Aubrey Smith) comments: "An unique and charming program . . . displayed unusual versatility and a personality of great charm." The Portland News (Emil Emma) adds its quota of appreciation thus: "From an emotional and dramatic aspect the program ranged widely from exuberant buoyancy to the heights of dramatic intensity in the Russian songs," and adds "Artists like Grace Wood Jess are doing a great work."

Baltimore Likes Walter Golde

Walter Golde, New York coach and accompanist, who is with Maria Jeritza on her present concert tour, has been getting attention from the critics wherever he has appeared. At the first concert of the tour, in Baltimore, the Sun critic said: "Walter Golde is an ideal accompanist, having an individuality of his own that instilled interest in the accompaniments, yet finely subordinating the piano to the demands of the singer"; while the critic of the American wrote: "Mr. Walter Golde, who was at the piano, again proved his ability as a master accompanist, giving at all times the finest kind of support, tonally and interpretatively."

Thelma Given to Make Pacific Coast Tour

Among Thelma Given's engagements for next season will be a Pacific Coast tour under the local direction of Selby C. Oppenheimer, of San Francisco, and L. E. Behymer, of Los Angeles. The well known violinist will appear in many of the larger musical cities of that section of the country, starting February, next. Shortly Miss Given will appear in recital at Syracuse, N. Y.

Ethel Jones Wins Success

On a recent program in Chicago, Ethel Jones, mezzo, sang with splendid success, Impression Basque of Fourdrain (Ricordi), and The Snow Drop of Gretchaninoff (Ditson). She has included both in her list of songs for her Davenport appearance, scheduled for April 14.

SIGNOR ELFERT
FLORIODISTINGUISHED
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Unusual opportunity for voice study with one of the most celebrated teachers in the country is afforded this spring by the presence in New York of Signor Elfert Florio recently returned to this city. Teacher of many well-known concert and operatic artists.

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W. J. Henderson in the N. Y. Herald:

..... "The Sonata was played with grace, finish and spirit, and was warmly received. . . . HIS PLAYING WAS ALTOGETHER ADMIRABLE."

Richard Aldrich in the N. Y. Times:

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H. T. Finck in the N. Y. Eve. Post:

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ATLANTIC CITY NOTES

Atlantic City, N. J., March 25.—Giuseppe DeLuca, baritone; Helen Hobson, soprano, and Lucille Orrell, cellist, were the artists that appeared at the fourth of the March musicals in the Vernon Room, Haddon Hall, under the auspices of the Leeds-Lippincott Company. The music room was filled to capacity with an appreciative audience. Miss Hobson's group of songs by Rogers, Carnevali, Curran and Cyril Scott were emotionally expressive, especially the Lullaby by the last composer. In the aria, Pace mio Dio, from La Forza del Destino, Verdi, she distinguished herself and the ensuing demonstration was noteworthy. De Luca scored an immediate success, due to his way of interpreting his well chosen songs and arias. Verdi's Per me giunto e il di supremo, from Don Carlos, and the aria from The Masked Ball were particular triumphs. As a finale, De Luca and Miss Hobson sang the duet from Don Giovanni, by Mozart, displaying fine tonal blending. Lucille Orrell played Spanish Dance, by Popper; Andante, by Grieg; Nocturne, by Chopin, and Hungarian Dance, by Herberlein. Vito Carnevali was a very satisfactory accompanist. J. V. B.

American Institute Recitals

A junior students' recital, March 3, solo piano recital March 9, and cello recital March 19, two-piano recital March 19, and another solo piano recital March 26, were features of last month's music at the American Institute of Applied Music, Kate S. Chittenden dean, and J. Lawrence Erb managing director. The students' recital enlisted the co-operation of these pianists, singers and violinists: Elinor and Georgiana Remer, Willy Avner, Ruth Gardner, Eugene Brandstadter, June Warren, Helen Dike, Mary Elizabeth Portfolio, Jessie Dike, Robert Reinl, Dorothy Weiss, Ward Kellstedt, Caroline Dankman, Carleton Hyde, Lauretta Gardner, Emilie Boyle, Louise Berghaus, Compton Harrison, Jr., Teddy Abramowitz, Lillian Simon, Emma Jones and Grace Gordon. Samuel Prager gave a piano recital, March 9, in which this brilliant piano pupil of Miss Chittenden played a thoroughly representative program in a professional way, composers represented being Beethoven, Liadoff, Scriabin, MacDowell, Weber, Moszkowski, Liszt and Bach. Marie Roemaet Rosanoff's cello recital of March 19 had in it a concerto by Boccherini, suite (unaccompanied) by Bach, variations by Beethoven, smaller pieces by Faure, Rimsky-Korsakoff, Popper, and a Chanson by Raymond Bauman, written for Mrs. Rosanoff.

Charlotte Lund Opera Recitals

A distinctive audience filled the MacDowell Gallery, March 20, to listen to Charlotte Lund's opera recital, Thais, with N. Val Peavey, pianist and baritone, as assisting artist. Following a word of greeting, Miss Lund at once took the audience with her to Alexandria, Egypt, told the story of the opera, and assisted by Mr. Peavey at the piano (he also singing baritone solos and duets with her) gave a clear exposition of the work, and drew attention to its numerous beauties. She mentioned five sopranos who sang Thais in New York, among them Sibyl Sanderson, Mary Garden, Farrar and Jeritza. Her descriptive powers well portrayed the action of this opera, and her voice in the seduction aria,

in the duet, and other portions never sounded better. Miss Lund's poise when sudden illness afflicted a listener (he was carried out) was fine, and quieted the audience at once; the last duet was so vigorously applauded it had to be repeated.

Miss Lund announced a series of subscription opera recitals, season 1923-1924, these being an enlargement of her present studio affairs; she has already received sufficient support to continue them as planned.

Henry Kusewitt Dead

Fort Smith is mourning the loss of Henry Kusewitt, one of its most active and prominent musicians. Mr. Kusewitt came to America from Germany when four years of age. After living in St. Louis a few years the family moved to Fort Smith, Ark., where he has resided ever since. Mr. Kusewitt was identified for years with all musical activities, being a teacher of violin and other stringed instruments, the first instructor of musical instruments in the public schools, organizer of various orchestras and mandolin clubs and a performer of merit on the violin, mandolin, guitar and other instruments. For the past twelve years he has been affiliated with the R. C. Bollinger Music Company of that city.

Mrs. MacDowell at Regneas Reception, April 15

Joseph Regneas, the New York vocal instructor, and Mrs. Regneas, both identified with active MacDowell propaganda, have issued invitations to a musical reception in their studio-residence, for the coming Sunday, April 15. The invitation reads as follows: "Mr. and Mrs. Joseph Regneas invite you to greet Mrs. Edward MacDowell on her first re-appearance since her convalescence, Sunday, April fifteenth, five to seven o'clock, 135 West Eightieth street."

Colin O'More Not to Sing Here This Month

Owing to a mistake which was overlooked in the Carnegie Hall program during the past weeks, the April list

of future concerts has carried the announcement that Colin O'More would sing at Carnegie Hall on April 15. It has been impossible for Mr. O'More's management to arrange a future date in New York City until the fall, owing to the extensive number of concerts already scheduled, which will keep him busy until he sails for Europe.

Harvard Glee Club in New York Concert

The Harvard Glee Club will give its annual New York concert in Carnegie Hall on Saturday evening, April 14. This club, composed of student members in all departments of Harvard University, has built up for itself in the short space of four years an enviable artistic reputation in both the United States and Europe, and is now recognized as one of the ablest choral organizations of this country.

The Glee Club's programs are devoted entirely to good music, ancient and modern, such as the church pieces of Palestrina, Lotti, Vittoria, or Bach, or compositions of Morley, Mendelssohn, Schumann, and Brahms, as well as those of the modern French and Russians; then possibly a group of folk songs and a chorus of Handel or Beethoven. Following its New York appearance, the club will depart on its spring tour which will include Philadelphia, Buffalo, Detroit, Canton, and two appearances with the Cleveland Symphony Orchestra.

Morini's April Bookings

Erika Morini, violinist, is appearing in the following cities during the month of April: Keokuk, Ia.; Topeka, Kans.; Tulsa, Okla.; Norman, Okla.; Houston, Tex.; Fort Smith, Ark.; Kansas City, Mo.; Pittsburg, Kans.; Mt. Vernon, Ia., and Syracuse, N. Y.

Anna Case's Spring Tour

Anna Case, soprano, has started upon her annual spring tour in the Southwest, and will give concerts in the following cities: Guelph, Ont.; Amarillo, Eastland, Marshall, Greenville, Tex., and Pittsburg, Kans.

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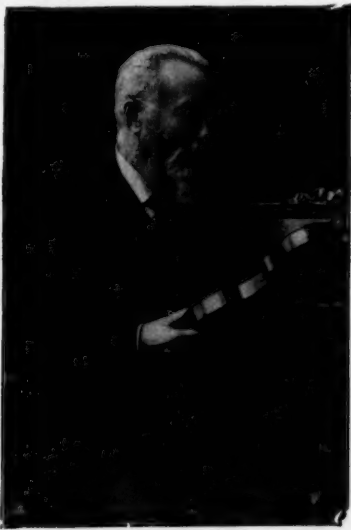
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[This is the fourth installment of a series of graded lists of Music for Commencement Exercises, which are intended to be helpful to those attempting to select music for the coming Graduation Week. These lists have been carefully compiled, with the aid of the publishers, from both old and new music. The first list was limited to Piano Ensemble, the second list consisted of Advanced Piano Ensemble, and Piano Solos to Grade V. The third list contained Piano Solos to Grade VIII, and School Choruses. The following are Mixed Choruses, Recitations with Music and Vocal Solos.—The Editor.]

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SUNRISE AND YOU. By Arthur A. Penn.
SORTER MISS YOU. By Clay Smith.
NIGHTIE NIGHT LITTLE APPLE BLOSSOM. By Ray Perkins.

LITTLE WHITE COT IN THE LANE. By Arthur A. Penn.

WHEN IRISH EYES ARE SMILING. By Ernest R. Ball.

CARISSIMA, THE LAMPLIT HOUR and SMILIN' THROUGH. By Arthur A. Penn.

MA LITTLE SUNFLOW'R GOOD NIGHT. By Frederick W. Vanderpool.

DOWN THE TRAIL TO HOME SWEET HOME. By Ernest R. Ball.

IN A LITTLE TOWN NEAR BY. By Florence Turner-Maley.

ONE MORE DAY. By Ernest R. Ball.

JUST BEEN WOND'RING. By Irene Akerley Canning.

(J. Fischer & Bro.)

THE BIRTH OF JOY. By Page.

FLOWER SONG. By E. T. Davis.

MAYDAY CAROL. By Deems Taylor.

'TIS OUR FESTAL DAY. By R. R. Forman.

OLD KING COLE. By Cecil Forsyth.

OE'R BLOOMY LANDS OF HEATHER. By Fay Foster.

ANITRA'S DANCE. By A. J. Silver. (From Grieg's music.)

SONG OF PRAISE. By Mendelssohn.

WITH COURAGE AND FAITH. By Meyerbeer.

GREETING. By S. T. Paul.

SCHOOL DAYS ARE OVER. By W. Rhys-Herbert.

ALL ON A SUMMER'S DAY. By A. J. Silver.

LOVE'S BENEDICTION. By A. J. Silver.

PILGRIMS' CHORUS. By A. J. Silver. (From Wagner's music.)

GRADUATE'S FAREWELL SONG. By J. Wiegand.

Four Part Songs for Mixed Voices

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IF ANY LITTLE WORD OF OURS. By L. Camilieri.

REMEMBRANCE. (A Spanish Air.) Arranged by Francis Mason Findlay.

CARRY ME BACK TO OLD VIRGINNY. By James A. Bland. Arranged for solo and chorus by Karl Kissland.

Also as duet for tenor and soprano.

WHEN THE FLAG GOES BY. By George B. Nevin.

SONG OF THE MARCHING MEN. By Henry Hadley.

THE WOOING. By Louis Adolphe Coerne.

WAKEN LORDS AND LADIES GAY. By Louis Adolphe Coerne.

MASSA'S IN DE COLD, COLD GROUND. By Foster.

Arranged by Frank J. Smith.

MY OLD KENTUCKY HOME. Also arranged by Frank J. Smith.

STARS OF THE SUMMER NIGHT. By Harvey B. Gaul.

THREE FISHERS WENT SAILING. By Hullah.

Arranged by W. G. Owst.

(Clayton F. Summy)

YE SINGERS ALL. By Walter Spry.

STRONG LAND OF FREEDOM. By Adolf Weidig.

THE RETURN OF SPRING. By Philo A. Otis.

WHAT THE CHIMNEY SANG. By Arthur Dunham.

THE DEIL'S AWA'. By Eric Delamarter.

(Chappell-Harms, Inc.)

DEEP RIVER. Arranged by Clarence Lucas.

KEEP THE HOME FIRES BURNING. By Ivor Novello.

WHERE THE LAZY MISSISSIPPI FLOWS. By De Freyne.

SPRING WILL RETURN WITH YOU. By G. O'Hara.

CAST THY BURDEN AND STILL SMALL VOICE. By Hamblen.

(Arthur P. Schmidt)

TWILIGHT FO' DREAMIN'. By Claude Warford.

BLOW THE WIND SOUTHERLY. By W. G. Whitaker.

OUR COLORS. By Alice Mattullah.

A HYMN OF FREEDOM. By Mrs. H. H. A. Beach.

WASH DAY AND WHERE YOU GOIN' POOR SINNER? By Harold V. Milligan.

ISLE OF BEAUTY. By Coleridge-Taylor.

TO A WILD ROSE. By Edward MacDowell.

THE OLD FAMILY CLOCK. By G. A. Grant-Schaefer.

GATHER YE ROSE BUDS. By Bruno Huhn.

IN HEATHER TIME. By Ralph Cox.

INVICTUS. By Bruno Huhn.

CAMBRIA, GOD AND RIGHT. Choral fantasia on Welsh national melodies, by C. Lloyd Stafford.

(Lorens Publishing Company)

HALLELUJAH CHORUS. (From the Messiah.) By Handel.

MAY. By Charles Hueter.

GOIN' HOME. (From the largo of the New World Symphony, Dvorak.) Adapted by William Arms Fisher.

REMEMBER NOW THY CREATOR. By Mrs. Carrie B. Adams.

MY TASK. By E. L. Ashford.

(The following are arranged by E. L. Ashford.)

COME, FAYS AND FAIRIES. By Gounod.

SONG OF THE BELLS. (From Chimes of Normandy.) By Planquette.

FOREST GREETING. (From Rossini's El Barbiere.)

THE MORRIS DANCE. (From The Black Domino.) By Auber.

HAIL TO THE DAWN. Arranged from Suppe's Poet and Peasant.

(The following are arranged by Ira B. Wilson)

DEAR LAND OF FREEDOM. (From Donizetti's sextet from Lucia.)

SAFE IN THE HARBOR. (From Wagner's Tannhauser.)

TO GREET THE SPRING. (From Mendelssohn.)

THE INVITATION OF THE BELLS. (From Chimes of Normandy.) By Planquette.

(The Willis Company)

(The following are edited by Walter H. Aiken.)

O LORD HOW MANIFOLD ARE THY WORKS. By Barnby.

PRaise THE LORD. By A. Randegger.

WE LOVE OUR LAND. By Rossini.

IN SPRING TIME. By Delibes.

SONG OF THE MOUNTAINEERS. By Seymour Smith.

OH ITALIA, ITALIA BELOVED. By Donizetti.

FORGET-ME-NOT. By T. Giese.

Antonia Sawyer Announces

MARTA WITTKOWSKA

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LONDON NOTICES

As Carmen

The Morning Post—Mlle. Wittkowska brings a Carmen from another point of the compass, but still carries conviction by her abandon, general wilfulness and definite characterization.

London Times—Marta Wittkowska's voice is full of music and beauty and she excels in the subtle expression of such things as the duet in the second act. It is full of real charm and exerts without apparent exertion. On the whole she convinced one that such a Carmen might keep every one dangling around her. Set them by the ears and forced the final catastrophe of her own death and that is the chief thing.

The Daily Telegraph—Marta Wittkowska has been on our opera stage before but we recall no performance of hers that was quite so good as her Carmen. It is the Carmen of Calvé and Marie Gay. Miss Wittkowska sang the role as if it were the most natural and obvious thing in the world for her to do. Has a capital command of facial expression as she showed to particular advantage in the scene before the Tobacco Factory.

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IN APRIL-TIME. By Pinsuti.
CARMENA WALZ. By Wilson.
MARCH OF THE PRIESTS. By Mendelssohn.
ESTUDIANTINA. By Lacombe.
THE LARK OF THE MORN. By Louis Ganne.
HAIL BRIGHT ABODE. (March and chorus from Tannhauser.)
SOLDIERS' CHORUS. (From Gounod's Faust.)
PRAISE YE THE FATHER. By Gounod.
NIGHT FALL IN GRANADA. By L. Bueno.
GLORY. March from Aida. By Verdi.
PEASANT WEDDING MARCH. By A. Soderman.
THE MILLER'S WOOING. A choral ballad. By Eaton Faning.
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THANK GOD FOR A GARDEN. By Teresa Del Riego.
WHERE MY CARAVAN HAS RESTED. By Hermann Lohr.
SONG OF SONGS. By Moya.
WHEN THE GREAT RED DAWN IS SHINING. By Sharpe.
SOME DAY YOU WILL MISS ME. By Max Darszewski.
ROSES OF PICARDI. By Wood.
O DRY THOSE TEARS. By Del Riego.
ROSE OF MY HEART. By Hermann Lohr.
LOVE'S GARDEN OF ROSES. By Wood.
ROSE IN THE BUD. By Dorothy Forster.
A LITTLE LOVE, A LITTLE KISS. By Silesu.
HOMING. By T. Del Riego.
LITTLE GREY HOME IN THE WEST. By H. Lohr.
I'D BUILD A WORLD IN THE HEART OF A ROSE. By Horatio Nicholls.
LAND OF THE LONG AGO. By Ray.
BECAUSE. By Guy D'Hardelot.
GRAY DAYS. By Johnson.
BOWL OF ROSES. By Clarke.
I KNOW A LOVELY GARDEN. By G. D'Hardelot.
BELLS OF ST. MARY'S. By A. Emmet Adams.
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BIRTH OF MORN. By Leoni.

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COMFORT YE ONE ANOTHER. Lyric by Caro Roma, with music by Jessie Mae Jewitt.
I AM THY GOD. By Caro Roma.

(Schroeder & Gansher)

BIRD OF PASSAGE AND THE NIGHT HAS A THOUSAND EYES. By Edward M. Young.

(Carl Fischer Co.)

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WHEN WE HAVEN'T SAID OUR PRAYERS. By Paul Bliss.

IN FLANDERS FIELDS. By M. Janette Loudon.
MAYMIE'S STORY OF RED RIDING HOOD. Poem by James Whitcomb Riley. Music by George Edwards.

M. J.

Austro-German Musicians' Relief Fund Committee Meets in Berlin

Berlin, March 23.—The first meeting of the Berlin committee of the Austro-German Musicians' Relief Fund was held on March 18, with Dr. Friederich Roesch, president of the Allgemeine Deutsche Musikverein, in the chair. A few urgent cases of composers known to be in need were attended to at once and the committee considered ways and means for further distributions.

Names of the German committee members are as follows: Conrad Ansoerge, Sydney Biden, Dr. Rudolf Cahn-Speyer, Alexander von Fielitz, Carl Flesch, Dr. A. von Gwinner, Willy Hess, Paul Juon, Robert Kahn, Hugo Kaun, Karl Klingler, E. N. von Reznicek, Dr. Friederich Roesch, César Saerchinger, Xaver Scharwenka, Dr. Max von Schillings, all of Berlin; Hermann Abendroth, Cologne; Wilhelm Furtwängler, Paul Graener, Leipzig; A. Mendelssohn, Darmstadt; Carl Wendling and Max Pauer, Stuttgart; Ernst Wendel, Bremen; Prof. J. Frischen, Hannover; F. Woysch, Hamburg-Altona; Prof. F. Kauffmann, Magdeburg; Ferdinand Meister, Ludwigshafen; Max Fiedler, Essen; Dr. Richard Strauss, Arnold Rosé and Arnold Schönberg, Vienna; Fritz Busch and Prof. W. Petzet, Dresden.

A. Q.

The San Carlo Havana Season

The 1922-23 season of the San Carlo Grand Opera Company, which opened at the Century Theater, New York, on September 18 last, will enter upon its closing chapter on April 24, at Havana, when Fortune Gallo will introduce a gala season of three weeks at the National Theater. Among the distinguished guest artists who will be heard with the San Carlo organization are Lucrezia Bori, Titta Ruffo, Giovanni Martinelli, Tito Schipa, Antonio Paoli, Anna Fitziu, Marie Rappold, and Tamaki Miura, in addition to the full strength of Fortune Gallo's company and the Pavley and Oukrainy ballet. The works to be sung include Hamlet, Samson and Delilah, Othello, Lucia di Lammermoor, Aida, Tales of Hoffman, Tosca, Barber of Seville, Carmen, Cavalleria Rusticana, Pagliacci, Rigoletto, Trovatore, Traviata, Jewels of the Madonna, La Gioconda, Manon, La Boheme, Faust, Martha, Madame Butterfly and Salome.

Gentle Draws Capacity House

Word comes from the Pacific Coast that on the same night that Paderewski drew \$22,000, Alice Gentle, singing Carmen, drew a sold-out house at the Curran Theater in one of her guest performances with the Gallo Opera forces. Miss Gentle sings for several more weeks on the Pacific Coast before returning to Eastern points to continue a concert tour interrupted by her hurriedly being engaged to assist the San Carlo forces on the Coast. She will finish her concert season at the Springfield, Mass., Festival in May, after which she expects to go to Europe.

Wolfe-Bach Choir Celebration

More than 2,000 people attended the Wolfe-Bach Choir celebration on April 4 in the Liberty High School Auditorium, Bethlehem, Pa. The celebration marked the sixtieth birthday of Dr. J. Fred Wolfe and the twenty-fifth year of the organization of the Bach Choir, of which Dr. Wolfe is conductor. A more detailed account of the celebration will be published in next week's MUSICAL COURIER.

Ruffo to Go to Havana

Titta Ruffo, Metropolitan Opera baritone, has just returned to New York after a two months' tour to the coast. Mr. Ruffo was heard in many of the most prominent of the middle west towns and all of the large cities on the coast. He will give three concerts in the east before sailing, on April 17, for Havana, where he will sing six performances with the San Carlo Opera Company.

Frederick Schorr with Supreme Concert Management

Frederick Schorr, baritone of the German Opera Company, has signed with the Supreme Concert Management, and will be heard in recitals this coming fall.

Althouse with New York Philharmonic

Paul Althouse has been engaged to sing the Beethoven Ninth Symphony with the New York Philharmonic, under Mengelberg, at Carnegie Hall this evening, April 12, and at the Metropolitan Opera House on Sunday afternoon, April 15.

Speakers at Cleveland Supervisors' Conference

Among those giving the principal addresses at the Music Supervisors' National Conference, at Cleveland, April 9-13, were Nicolai Sokoloff, Charles Farnsworth, David Snedden, Walter Damrosch, Hollis Dann, Leonard Lieblich and Ernest Bloch.

Michigan Winners

As a result of the Michigan contest of young artists, recently held at Grand Rapids under the auspices of the National Federation of Music Clubs, prizes were awarded

to Matilda Garvett, Detroit, in piano; Constance Duin, Grand Rapids, violin; Kathryn Strong, Grand Rapids, voice, and Thomas Dewey, Ann Arbor, voice.

A NEW CHICKERING BUILDING

(Continued from page 5)

erected at 27 and 29 West Fifty-seventh street. It will be a twelve-story building, and in addition to the salemrooms and office, there will be a recital hall seating about three hundred, with a private entrance on Fifty-seventh street. Six floors of the building will be reserved for the Chickering interests, with special rooms for the display of pianos and demonstration rooms for the Ampico. The interior design and arrangement of the salemroom will be entirely different from that of the usual piano store, resembling more the drawing rooms of a fine private house. The building will be constructed of steel and limestone, with a frontage of forty-eight feet on Fifty-seventh street.

Trumbull in Boston

Florence Trumbull will give a recital in Boston at Steinert Hall Tuesday afternoon, April 17. Among the novelties on her program will be Arlequin, by Stierlin-Vallon, which she played with such success at her recent concert in Chicago, at Orchestra Hall. Stierlin-Vallon is a Swiss composer, considered by many of the foremost musicians of Europe as one of the most promising figures in the music world today. Miss Trumbull was one of the artists at a musicale given for the benefit of the Olivet Institute on April 3 at the residence of Mrs. Frederick Countiss.

Gabrilowitsch Signs Up for Another Year

The Detroit Symphony Society announces that Ossip Gabrilowitsch will continue another year as conductor of the Detroit Symphony Orchestra, with Victor Kolar as assistant conductor. William E. Walter will also remain as manager for another year.

Wentworth and Mueller Pupils in Recital

Pupils of Estelle Wentworth and Harry Edward Mueller gave a most interesting recital in Washington, D. C., on March 9, before an audience of about 800. Those taking part in the program were Ethyle Baker, Catherine Cable, Freda Cole, Madeline Cornish, Adelaide Field, Christine Irish, Hazel Kirk, Blanche Kerr, Nina Norman, May Nichols, Alice Strauss, Charlotte Hobbs, Robert Hobbs, Elizabeth Thornberry, Robert M. Ruckman, Maria Valdariso, Thurston V. De Masters, Ottonie E. Gilbert and Jessie W. Cummings. Three of Miss Wentworth's pupils are preparing for grand opera.

Maier and Pattison to Take Part in Chickering Centennial

Guy Maier and Lee Pattison will be among the artists who will celebrate the 100th Anniversary of the founding of the firm of Chickering & Sons, which is to take the form of a gala concert in Symphony Hall, Boston, on the afternoon of Saturday, April 21. The Boston Symphony Orchestra, conducted for part of the program by Erno Dohnanyi, will assist, and several noted pianists who play the Chickering piano exclusively, will take part. Messrs. Maier and Pattison will play the Mozart concerto for two pianos.

Cortot Completes Western Tour

Alfred Cortot has completed his extended tour of the West, playing thirteen times in less than one month. A list of the pianist's appearances on this tour follows: March 16, Prescott, Ariz.; 20, Los Angeles, Cal.; 22, Palo Alto, Cal.; 25, San Francisco, Cal.; 28, Reno, Nev.; 29, Berkeley, Cal.; April 1, San Francisco, Cal.; 2, Chico, Cal.; 4, Portland, Ore.; 5, Tacoma, Wash.; 6, Vancouver, B. C.; 9, Seattle, Wash.; 12, Spokane, Wash. Eight of these engagements were joint appearances with Jacques Thibaud. Mr. Cortot will return East to play in Montreal, Canada, on April 23 with Mr. Thibaud.

A Busy Week for Herma Menth

Herma Menth, the Viennese pianist, will play in Baltimore, Md., April 16, 17 and 18. April 19, 20 and 21 she is booked for appearances in Wilmington, Del.

"A pianist for the discriminating."—Boston Transcript.

HARRISON POTTER

Pianist

He has an agreeable touch, a nice perception of values musical taste.—Philip Hale in Boston Herald.

Always a maker of interesting programs.—W. S. S., Boston Transcript.

He has what so few young pianists have—style and an usual style, too.—Boston Post.

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HER HOME CITY ROYALLY WELCOMES RETURN OF MME. CHARLES CAHIER

Contralto Guest of Honor at Many Social Functions in Indianapolis in Addition to a Most Successful Appearance with the Cincinnati Orchestra

One of the most joyous and spectacular of homecomings ever witnessed was the return of Mme. Charles Cahier to her native Indianapolis as soloist with the Cincinnati Symphony Orchestra, Fritz Reiner conducting, on Easter Monday evening.

Mme. Cahier was the guest of honor at many important social functions during the few days' visit—the first in ten years—preceding her appearance. Besides the many affairs planned by her old friends, a reception was given for the singer at the Art Institute by the Matinee Musicale and a luncheon at the Country Club by the members of the Mu Phi Epsilon Sorority.

Her great triumph came, however, the evening of her concert when all Indianapolis took the famous daughter to their hearts. The program over, the ovation accorded her but increased, people refusing to leave the hall. Members of the orchestra left the stage, but still the public clamored for Cahier, nor were they satisfied until she reappeared, waving the copy of a song which Fritz Reiner, conductor, looked at, smiled, and then immediately gave orders for a piano to be moved on the stage. Then he seated himself at the piano and began playing Riley's Don't Cry, Little Girl, Don't Cry, the poem-song which Mme. Cahier had sung on her last home appearance, at which time both poet and composer had sat in a box sharing honors with her. "I have often written of ovations in the past, but never have I longed to reflect in print the magnitude and the glory of the homecoming of Mme. Cahier," wrote the correspondent of the Indianapolis Times.

The famous contralto, who has for eighteen years been the most prominent American artist in Europe, returned last November to continue her career in her native America where she is deservedly repeating her successes. Since that time she has sung with the Philadelphia, Cleveland, Detroit and Cincinnati orchestras, not to mention five appearances within a month with leading orchestras and choral organizations in New York, where she has won the unanimous approval of critics and public.

Hutcheson and Schnabel in Joint Recital

Artur Schnabel and Ernest Hutcheson were heard in a program of original compositions for four hands, April 3, at the David Mannes Music School. This concert was the third in the subscription series of four Tuesday evening programs being presented by Mr. Schnabel in the intimate recital hall of the school. Schubert's fantasia in F minor, Brahms' waltzes (op. 39), a Mozart sonata in F major, and a final group of Schubert pieces, including the Grand Rondeau, Two Marches, Andantino Varié and Marche Militaire, made up the program. A distinguished audience,

largely of well known artists, was present. For the final program of April 10, Mr. Schnabel will play five Beethoven sonatas, op. 26, 27, No. 2, 101, 13 and 81a.

Lucchese Conquers Pacific Coast

The triumphs of Josephine Lucchese in her opera tour in the East, Middle West and South have been echoed everywhere she has appeared all along the Pacific Coast. Her success has been nothing short of phenomenal during the entire



JOSEPHINE LUCCHESE
as Gilda in *Rigoletto*.

1922-23 season and once more the critics seem to be at a loss for sufficient commendatory adjectives to do justice to the art of this brilliant, gifted and beautiful diva. Appended are a few of the many enthusiastic critiques of Lucchese's appearances in opera in the West:

This charm was heightened, in last night's performance of *Traviata* at the Metropolitan, by the truly exquisite singing of Josephine Lucchese. Her voice, a finely-trained coloratura, vies with the flute in

tonal purity; her intonation is infallible, her technic masterly.—*Seattle Post-Intelligencer*.

Delightful singing combined with the charm of youth and beauty won a distinct personal success for Josephine Lucchese in *La Traviata*. The young singer seemed in perfect voice and her Violetta was distinguished by lovely tone and admirable acting.—*Seattle Daily Times*.

The major role of Violetta played by Josephine Lucchese received masterly treatment in the hands of the pretty singer. She was equal to her tasks in all points, and the changes of vocal color, by which she expressed Violetta's emotions during her rapid fall from radiant joy to deep despair were extremely striking. She sang with ease, great breadth of style and wonderful virtuosity.—*Portland News*.

She is a beautiful woman and deserves great credit because she does not attempt to get by on beauty alone.—*Portland Telegram*.

But the joy of the whole good-humoredly cynical opera was Josephine Lucchese's vocalization and characterization of the mechanical and all-too-fragile Olympia. Her voice is delightful in timbre, and of good carrying quality, her phrasing pretty and graceful.—*Morning Oregonian*.

Miss Lucchese has a clear, strong and pleasing voice, which seems never to interfere in the least with her acting. One might almost imagine that she had two sets of nerves of control at work.—*Oregon Daily Journal*.

Miss Lucchese sang with much purity and bringing to herself rousing applause after the Mad Scene, part of which she was compelled to repeat.—*San Francisco Journal*.

Lucchese makes an ideal Gilda and she sang the difficult role with the greatest ease, sustaining the long, high notes with firmness and clarity to perfection.—*San Francisco Call and Post*.

Josephine Lucchese as Gilda sang with crystal clarity her Caro Nome aria, drawing vehement applause.—*Los Angeles Record*.

Josephine Lucchese was the Gilda and her fragile beauty and delicate voice made her ideal for the role.—*Los Angeles Evening Express*.

Josephine Lucchese makes an ideal Gilda. She sang the part most exceptionally. Her lyric placement is beautiful in a kind of purity which is almost lost in the modern habit of pressing for heavy effect by singers in general, and it is decidedly refreshing to hear such liquid overtones as some of those which she shot over the orchestra last night. She is a good actress withal and can appreciate an effective situation in the ensemble of sounds.—*Los Angeles Evening Herald*.

Josephine Lucchese was a Gilda lovable in voice, appearance and acting. Her coloratura soprano kept the audience literally breathless in the difficult Caro Nome aria, setting a standard to which she adhered admirably during the entire evening.—*Los Angeles Examiner*.

Josephine Lucchese, who is remembered for her splendid work here other seasons, sang the important part of Gilda. This is one of the most famous of all operatic roles, and Miss Lucchese gave a rendition that was outstanding in its general effect.—*Los Angeles Daily Times*.

Eye-Catching Headlines for Middleton

"Middleton Concert Biggest Musical Event in Indianapolis." Such was the headline that appeared in the *Indianola Advocate-Times* after Arthur Middleton had appeared recently in that city in recital, and the headlines in the *Herald*, *Simpsonian* and *Record* were just as eye-catching.

Mr. Middleton has been engaged to sing the bass roles in Elgar's *King Olaf* at the Worcester, Mass., Music Festival on May 10.

Heifetz at Metropolitan Opera Concert

Jascha Heifetz will be the guest artist at the Metropolitan Opera House on Sunday evening, April 15. He will play several times on the program.

GRAINGER

Grainger's playing of the Grieg Concerto, revealed all his former artistry. If anything, his pianism is even more transcendental than of yore. Grieg himself would have been amazed at the mighty proportions his concerto attained under the combined hands of Grainger and Mengelberg. No wonder that they rejoiced at such a manifestation of mastery and power.—*Nieuwe Courant*, The Hague, Holland.

When he plays the piano disappears, and its place is taken at one moment by a rich and powerful orchestra, at another moment by the plucking of harp strings, or again by the wistful quality of woodwind instruments. His touch is master of the entire paint box of colors, from a whispering pianissimo to the mightiest fortissimo. Grainger's sensitivity of touch and his variety of tonal colors stand alone and give him a unique place in the ranks of the world's greatest pianists.—*Oprechte Haarlemsche Courant*, Haarlem, Holland.

His personality is surprising, his pianistic facility is amazing and his conception of the music he plays full of an intensity of human feeling that does not fail to reach the listener. It was of the greatest interest to hear his interpretations of Bach and Brahms, to enjoy the charms of his Chopin playing and his deeply reverent rendering of Grieg's "Ballade."—*Dagblad*, Rotterdam, Holland.



Grainger's art attracts thru the quality of youthfulness and purity that informs it; thru strength that is wedded to tenderness; thru a clarity of line which at the same time is full of emotion. The combination of these diverse qualities in his playing exerts a bewitching and unusual power. It is akin to a walk on a sunny day of early March, when the fresh wind makes the blood course faster thru our veins and makes our cheeks to glow.—*Algemeen Handelsblad*, Amsterdam, Holland.

There is a greater depth of feeling and lyricism in his playing than of yore, while on the other hand, he has retained all that youthful charm and sparkling rhythm that always were so fascinating. His control of tone covers the whole gamut from the softest pianissimo to a mighty fortissimo of orchestral grandeur, with exquisite gradations between the two. It was a great treat to hear the tone of the piano beneath his hands.—*Orebladet*, Kristiania.

I have heard Grieg's piano concerto many times at home and abroad, but such a rendering as that given yesterday by Percy Grainger, master pianist, I have never heard. He performed this glorious work with inspired enthusiasm and technical virtuosity and held his listeners in thrall from the first to the last note. Grainger sung forth the soulful message of the music, at times with great tenderness, at times with great intensity and breadth. Our hearts grew warm to note how unmistakably Norwegian it sounded under his hands. No wonder that the overflowing audience burst into avalanches of applause every time Grainger appeared.—*Tidende*, Bergen, Norway.

Next New York Recital, Carnegie Hall, December 5th

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WHERE THEY ARE TO BE

From April 12 to April 26

- Artone Quartet:**
Minneapolis, Minn., April 16.
- Bensel, Caryl:**
Nutley, N. J., April 19.
- Bock, Helen:**
Philadelphia, Pa., April 23.
- Calvé, Emma:**
Montreal, Canada, April 12.
- Clausen, Julia:**
Columbus, Ohio, April 24.
- Cortot, Alfred:**
Spokane, Wash., April 12.
- Crooks, Richard:**
Springfield, Ohio, April 19.
- Cuthbert, Frank:**
New Glasgow, N. S., April 12.
Truro, N. S., April 13.
- Davis, Ernest:**
Erie, Pa., April 17.
- Dilling, Mildred:**
Bridgeport, Conn., April 26.
- Dumesnil, Maurice:**
Port Huron, Mich., April 13.
Streator, Ill., April 16.
La Fayette, Ind., April 17.
- Flonzaley Quartet:**
Santa Rosa, Cal., April 12.
San Francisco, Cal., April 15.
Marysville, Cal., April 16.
Portland, Ore., April 18.
Corvallis, Ore., April 19.
Astoria, Ore., April 20.
Victoria, Wash., April 23.
Vancouver, Wash., April 24.
Yakima, Wash., April 26.
- Gordon, Jeanne:**
Newark, N. J., April 25.
- Gunster, Frederick:**
Corning, N. Y., April 18.
- Hempel, Frieda:**
Lima, Ohio, April 13.
Galesburg, Ill., April 17.
Peoria, Ill., April 18.
Hanover, Pa., April 22.
- Hess, Myra:**
Philadelphia, Pa., April 12.
Greensboro, N. C., April 19.
- Hinshaw's Cox and Box Co.:**
Okanogan, Wash., April 12.
Wenatchee, Wash., April 13.
Seattle, Wash., April 14.
Seaside, Ore., April 16.
Portland, Ore., April 17.
Bend, Ore., April 18.
The Dales, Ore., April 19.
Pendleton, Ore., April 20.
Baker, Ore., April 23.
Boise, Idaho, April 24.
Logan, Utah, April 25.
- House, Judson:**
Columbus, Ohio, April 23.
- Howell, Dicie:**
Toledo, Ohio, April 24.
- Jeritza, Marie:**
Columbus, Ohio, April 12.
- Jollif, Norman:**
Mt. Vernon, N. Y., April 19.
Philadelphia, Pa., April 25.
- Klink, Frieda:**
Bridgeport, Conn., April 17.
- Kruse, Leone:**
Norfolk, Va., April 25.
- Letz Quartet:**
Summit, N. J., April 19.
- Macbeth, Florence:**
Sherman, Texas, April 13.
Jacksonville, Fla., April 17.
Owensboro, Ky., April 20.
Boston, Mass., April 23.
Newark, N. J., April 25.
- Maier, Guy:**
Des Moines, Iowa, April 12-13.
Norfolk, Va., April 18.
Montclair, N. J., April 24.
- Menth, Herma:**
Baltimore, Md., April 16-18.
Wilmington, Del., April 19-21.
- Novaes, Guiomar:**
San Diego, Cal., April 12.
Sacramento, Cal., April 19.
Oakland, Cal., April 20.
San Francisco, Cal., April 23.
Portland, Ore., April 25.
- Nyiregyhazi, Erwin:**
Plainfield, N. J., April 13.
Wilmington, Del., April 16.
Baltimore, Md., April 17.
Reading, Pa., April 19.
- Onegin, Sigrid:**
Providence, R. I., April 15.
- Paderewski, Ignace:**
Troy, N. Y., April 12.
Philadelphia, Pa., April 14.
- Pattison, Lee:**
Des Moines, Iowa, April 13.
Norfolk, Va., April 18.
- Patton, Fred:**
Sydney, N. S., April 12-13.
Bridgeport, Conn., April 17.
Springfield, Ohio, April 19.
Columbus, Ohio, April 23-24.
Schenectady, N. Y., April 26.
- Powell, John:**
Hollins, Va., April 12.
Nashville, Tenn., April 15.
Atlanta, Ga., April 18.
Foxcroft, Va., April 21.
- Raisa, Rosa:**
Chicago, Ill., April 15.
San Francisco, Cal., April 22.
Los Angeles, Cal., April 24.
San Diego, Cal., April 26.
- Rimini, Giacomo:**
Chicago, Ill., April 15.
San Francisco, Cal., April 22.
Los Angeles, Cal., April 24.
San Diego, Cal., April 26.
- Ringling, Robert:**
Spokane, Wash., April 16.
- Rubinstein, Erna:**
Minneapolis, Minn., April 12.
St. Paul, Minn., April 13.
Wichita, Kans., April 24.
Emporia, Kans., April 26.
- St. Denis, Ruth:**
New Haven, Conn., April 20.
- Samaroff, Olga:**
Philadelphia, Pa., April 19.
- Schumann Heink, Ernestine:**
Denison, Texas, April 11.
Hutchinson, Kans., April 13.
- Schofield, Edgar:**
Bridgeport, Conn., April 26.
- Seagle, Oscar:**
Glen Falls, N. Y., April 20.
- Shawn, Ted:**
New Haven, Conn., April 20.
- Thibaud, Jacques:**
Spokane, Wash., April 12.

Alberti, Composer and Coach

Two new songs of Sol Alberti's are being used very extensively by a number of artists. Renato Zanelli is singing The Hour on all his recital programs, and Evelyn Scotney sang Trees on her entire concert tour to the Pacific Coast and back, the song receiving some very fine newspaper notices. Grace Wagner, Thomas Fuson, Thomas MacGranahan, and other artists are also using these songs. They are published by Carl Fischer.

Mr. Alberti, as usual, is very busy accompanying artists, besides his regular teaching. On March 17 he was accompanist for Cyrena van Gordon and Raoul Vidas at Atlantic City, and on the evening of March 18 he played two programs—the first for Father Bracken in Brooklyn, and after finishing there he hurried back to Manhattan to play for Renato Zanelli at the Lambs' Club.

Engagements for Klibansky Pupils

Cyril Pitts, pupil of Sergei Klibansky, has been engaged as tenor soloist at the Crescent Avenue Presbyterian Church, Plainfield, N. J. Miriam Steelman appeared with the Trenton Symphony Orchestra, March 26. Grace Marcella Liddane was the soloist at an organ recital given at the Washington Irving High School, March 18. James E. Blankenship, tenor, appeared in a song recital March 14, at Roanoke, Va., after which he received very favorable criticisms, not only for his artistry but also for his splendid diction.

Mr. Klibansky's most recent pupils' recital was given in White Plains, N. Y., March 22, the following pupils participating: Helen McFerran, Grace Marcella Liddane, Lotrice Howell, Miriam Steelman, Cyril Pitts and Walter Preston.

Godillot-Richardson Recital, April 12

This (Thursday) afternoon, 3:00 o'clock, Alice Godillot, soprano, and Martin Richardson, tenor, with Rachel O. Smiley at the piano, will give a recital at Rumford Hall. The pair are singers of distinction, Mme. Godillot having a luscious voice of naturally beautiful quality.

Two Glee Club Engagements for Jollif

Norman Jollif, baritone, has been engaged as soloist with the Philadelphia Mendelssohn Club, on April 25. This will be Mr. Jollif's second appearance with this club. April 4 he appeared with the Glee Club of the New York Metropolitan Life Insurance Company.

THE MacDOWELL COLONY FUND

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Nobody in the American musical world needs to be told what the MacDowell Colony is or what it does. It is unique—in this country or any other. It affords each summer a place where a limited few who work in the Seven Arts can go and find, at moderate rates, seclusion for creative work. And the work that has come from the colonists in the sixteen years of its existence speaks for itself.

(Mrs. MacDowell, it must be emphasized, receives no personal advantage in any way from the Colony; on the contrary, she has herself made large contributions of land and money to it).

THE COLONY IS IN IMMEDIATE NEED OF FUNDS

Its income comes from a small endowment, from the dues of the Edward MacDowell Memorial Association, from voluntary contributions and from the earnings of Mrs. Edward MacDowell, who constantly travels about giving recitals of her late husband's compositions.

This latter source of income has been cut off this season by the unfortunate accident of which Mrs. MacDowell was a victim early in January. She has been incapacitated from work ever since and in consequence

THE WORK OF THE COLONY THIS SUMMER IS ENDANGERED

At the suggestion of Joseph Regneas, a special fund was started to make up this unexpected deficit. The response has been generous, but in order to ensure the continuance in full of the Colony activities this summer

MORE MONEY IS NEEDED AT ONCE

Send your check for any amount to the MACDOWELL COLONY FUND, care of the Musical Courier. Your contribution will be acknowledged in these columns.

(Space donated by Musical Courier)

NEW YORK CONCERTS

(Continued from page 31)

banal program furnished him, Respighi fell into writing some music that is frequently banal itself. It was played with the usual perfection of the orchestra, as was a rather dull performance of the Eroica that ended the season here.

FRIDAY, APRIL 6

NEW YORK PHILHARMONIC: JOSEF LHEVINNE, SOLOIST

Mengelberg gave his hearers plenty of thrills and throbs at the Carnegie Hall concert of last Friday afternoon, in a program surcharged with sensuous melody and emotional excitements. The most conservative number on the program was Beethoven's Leonore No. 3 overture and even that has a "program" which was stressed melodramatically (as is proper) by Mengelberg. Schelling's A Victory Ball again held the absorbed attention of the hearers and the score reaffirmed previous estimates that it is a work of rare workmanship, suggestiveness, and pictorial power. Tchaikovsky's imperishable fifth symphony is a composition out of which Mengelberg gets the utmost in beauty and effect and his reading of last Friday was no exception to the rule. After the lovely slow movement the gifted conductor was lionized to the echo by the enthusiastic listeners.

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Lhevinne gave a technically brilliant and tonally appealing performance of the Liszt E flat concerto, and also he did not overlook the rousing climaxes and rhythmic piquancies which an ideal presentation of this perennially attractive piece requires. The auditors took Lhevinne warmly to their hearts and feted him becomingly.

MYRA HESS, GRETA TORPADIE AND JOHN CHARLES THOMAS

A "good will" benefit concert was given at Aeolian Hall, Friday afternoon, under the joint auspices of the American Committee for Devastated France (Anne Morgan, chairman) and The Aeolian Company. The artists appearing were Myra Hess, pianist; Greta Torpadie, soprano, and John Charles Thomas, baritone.

Myra Hess opened the program with a group of Debussy-La Cathédrale Engloutie, La Fille aux Cheveux de Lin and Minstrels. Miss Hess plays impressionistic things such as Debussy's particularly well, having imagination, feeling for mood, and beautiful tonal coloring. She caught the spirit of Minstrels, playing it as it is seldom played. In a later group Miss Hess gave admirable expression to Chopin's C minor nocturne and the A flat major ballade. Her rich tones, easy technique and sincere artistry again were evidenced in most satisfactory playing. Greta Torpadie was heard in a group of Scandinavian songs and in others in French and English. She read an English translation of the Scandinavian songs before singing them. Miss Torpadie interprets intelligently and her diction is fine. She was the most pleasing in her French and English songs. An interesting group of songs was rendered by Mr. Thomas, who was enthusiastically received as usual. The Crying of Waters (Campbell-Tipton), In Flanders Fields (Frank E. Tours), Nocturne (Pearl Curran) and Nitchavo (Manzuca) were among his offerings. His rich, resonant voice, combined with great interpretative ability, justify the popularity of this baritone. One of the best things he did was the Vision Fugitive, from Herodiade, added as an encore. He was ably assisted by William Janashek at the piano.

An enthusiastic audience called for encores from all of the artists.

SATURDAY, APRIL 7

NEW YORK PHILHARMONIC: BARBARA KEMP, SOLOIST

A Saturday evening audience filled Carnegie Hall with a great clamor when Mengelberg and his men finished their own resounding ministrations in Strauss' Heldenleben. His reading of this epic piece of music is one of Mengelberg's abidingly great achievements. The orchestra played magnificently.

The rest of the program was Strauss also—Don Juan, Salome's Dance, and the final vocal scene from that opera, sung by Barbara Kemp. She gave an intense, warmly colored,

musical, and keenly sophisticated rendering of her part, and did as much with it as could be expected of music that was not written for vocal display but to illustrate peculiarly personal and intimate stage action. The hearers appraised the Kemp performance at a justifiably high artistic value and rewarded it most appropriately.

ROSE SOLOMON

Fourteen-year-old Rose Solomon made her debut at Aeolian Hall on Saturday evening, in a piano recital of unusual difficulty for so young an artist. She played well, her performance showing careful training and evincing the promise of better things to come. Her style is certainly superior to that of the usual student recitalist, and the ingenuous manner with which she accepted rounds of applause from the well-filled house, was remarkable in the extreme for its poise and utter lack of consciousness of self.

The program was an excellent one, opening with Liszt's Hungarian Fantasy for two pianos, and concluding with Grieg's concerto in A minor, also for two pianos. She was assisted in these two numbers by Boris B. Feibish. The three intermediate groups consisted of Chopin selections and works by Debussy, MacDowell, Brahms, and several other noted composers. She played La Chasse and La Campanella (Paganini-Liszt) with a dexterity that forced her repeated appearances. At the end of the program the audience refused to leave until Miss Solomon favored with further encores. She graciously returned three times, and then, when it was evident she would not appear again, the audience filed out, well satisfied with the evening's entertainment.

OLIVER DENTON

Oliver Denton again proved his capacity and worth by holding a large audience through a heavy program of piano music on Saturday afternoon, April 7, at Aeolian Hall—no mean feat in these glorious days of early spring, when all outdoors is a potent rival to even the best of pianistic skill. This best of pianistic skill is possessed by Mr. Denton, and he adds to it a wealth of magnetism and charm, straightforwardness, simplicity and unaffectedness.

His program was selected from the works of Bach, Beethoven, Brahms, Chopin and the moderns, and was interpreted with a sustained emotional quality, and a certain rugged honesty that one likes to feel are national characteristics. He was especially successful in his reading of the Bach-Liszt organ fantasy and fugue, and the Brahms-Handel variations, in both of which he demonstrated his sterling musicianship and impressive variety of nuance, as well as superlative understanding of the value of appropriate and clear-cut phrasing.

He was enthusiastically received by his audience, and the press gave his art the recognition it deserves. The Herald says that "he proved his claims for consideration as being a musician of serious and dignified purpose." His readings were clear and showed a comprehensive grasp of content. . . . He was at his best in the long Brahms composition, where his fine technique and intelligence stood the weighty test in a more brilliant degree of finish." The Tribune also mentions the same composition, and notes that it "evoked hearty applause." The American remarks that Mr. Denton "disclosed his understanding of the messages and idioms of the classic and romantic schools" and that his "touch was precise and his singing tone was luscious in quality." The Times says that there was "the right quality of rugged vigor, though a refined and tempered forcefulness, in the jovially heavy-handed and musically glorious musings of Brahms upon the classic melodist."

SUNDAY, APRIL 8

EUGENE NIGOB

Eugene Nigob, Russian concert pianist, assisted by the Max Jacobs String Quartet, gave a recital at Aeolian Hall, New York, Sunday afternoon (which began half an hour after scheduled time), and showed him as a pianist of parts. The Moszkowski concerto, middle section of slow movement, was especially impassioned, and the effortless climax is worth noting. Three recalls followed, and more rounds of applause after Beethoven's sonata, op. 53, which went very well indeed. There was also sentiment in a Chopin nocturne, and effective vigor and character in the Rachmaninoff prelude in G minor. The closing Gounod-Liszt Faust waltz showed great bravura style, and encores, with more playing, followed. The affectionate greeting on his appearance and the shouts of praise showed a friendly audience, all of which should encourage Mr. Nigob to keep up concert playing.

The string quartet played a Mozart work, also excerpts by Glazounoff (a church sounding piece) and Liadow, the latter an original dance, receiving applause.

THE PHILHARMONIC ORCHESTRA

The last afternoon concert of the series held at the Metropolitan Opera House was heard last Sunday with Willem Mengelberg conducting. The program was a repetition of the Friday afternoon concert at Carnegie Hall, which was Beethoven's Overture to Leonora, Tchaikovsky's Fifth

(Continued on page 65)

ELDORA STANFORD Lyric Soprano

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WHICH IS EASIER?

"If you were about to take up the study of music, which of the two would you prefer? To learn to sing, or to play an instrument, say piano or violin? I can have lessons in whatever branch I prefer, but do not want to make a profession of music—just would like to know enough to amuse myself and entertain my friends. Nor do I wish to have to study very hard. Is piano easier than violin? How long do singers study?"

Your idea of being any sort of a musician without hard study is not practical. It would take several years of work to become a singer sufficiently trained to entertain your friends, that is if your friends have any knowledge of the art. There would be fewer hours each day spent in learning singing than in learning an instrument, for a singer can only practice a certain length of time each day, quite different from an instrumentalist, who often practices six or eight hours out of the twenty-four. Vocal teachers frequently limit the time devoted to singing exercises to about one hour a day, and even that not all at one sitting. Pianists and violinists practice practically all the time, eight hours not being considered too much of the day to devote to their work. Why not get a mechanical piano that will both play tunes and also have a good repertoire of vocal selections. This might entertain your friends better than poor interpretations done by a badly trained person. If you are going to do a thing, try to do it well or it is not worth the effort of studying. Piano is easier than violin to master. Singers who study seriously often spend ten years with a teacher before feeling competent to appear in public.

FOREIGN ARTISTS.

"There was something the other day in your magazine about foreign artists and their not being appreciated at their home value in this country. Do you think this is so? Would not it rather seem as if the American artist was the one who was not appreciated? In reading through the names of musicians appearing in this country, the majority seem to be foreign, and I am sure that in some cases, these foreigners were never heard of in their own country, but have made reputations here, and, returning to their native lands, were never heard of again, unless they came back to America. What do you think?"

The American audience appears to be capable of judging for itself the status of a musician, no matter with what a blare of trumpets he or she arrives. As a manager once said to the Information Bureau, "An inferior artist may be forced upon the American public for a certain length of time, but not for long." Americans judge for themselves in so many cases that this may be taken as a general rule. There are cases when artists without honor in their own country have come here, and have made wonderful successes, been praised, and made much of from east to west. Yet upon their return home, they did not appear to have gained any local advantage from their American success. The European name seems to be one to juggle with over here. But as music here is taking such a prominent and leading position, the American judgment carries far more weight than it did a few years ago, and there must be something more than just an European name to carry success. But it is only fair to say that, for the past few years, Americans are being received and acclaimed in Europe and England in quite a different manner from formerly. So many of our fine musicians have set such a high standard over there, of what Americans are capable of doing, that the Oliver Twist slogan, "more,"

is even now being heard. America can teach the old countries much, when they can be induced to listen to us.

A FOREIGN LANGUAGE.

"Do you consider it necessary to have songs in a foreign language on a program in order to insure the success of the singer? Does a group of French, German or Italian songs please an audience more than all English? This is a question that is causing much discussion in our set of musicians who are appearing in public and who wish to do the best possible for themselves. Do foreigners appearing here put an English group in their programs; if not, why should we?"

Putting a group of songs in a foreign language on a program depends entirely upon whether the singer can sing in that language. The pronunciation of words in singing, commonly called diction, is a matter of such importance that it is surprising so little attention is paid to it in many cases. English is so often badly pronounced that it may be any other of several languages for all the audience can judge. Because it is one's native tongue, it is taken for granted it will not be necessary to study pronunciation. Never was a greater mistake made. The listener does not want to have his or her interest or pleasure disturbed by having to take the attention from the song by wondering what language is being used. In the case of one well known foreign singer heard recently, it was quite impossible to tell what she was singing until she came to a song in English, for which she had been specially coached in the diction; that was so perfect that the words were, every one of them, distinct, and this song made the success of the recital. She would probably be surprised to have this told her, but it is true. How many who sing French or German, or perhaps Italian (which is easier of pronunciation) are able to "speak" the language. Mme. Nordica knew whatever language she used in singing so well that she could speak it, one might say, perfectly and was "at home" in it. But she was a very serious, painstaking artist. If you know how to pronounce any foreign language with a good accent, by all means put the songs on your program; otherwise stick to English. The story of the young San Franciscan making his first visit to Paris, who, when asked how he got along in making himself understood, said "I have no difficulty—I carry a dictionary—when my wife wants to go to her dressmaker, I look in the dictionary and say 'Cokker, flakker, Packwin.'" He was satisfied he made no mistake in "Cocher, fiacre, Paquin," and that is the way the French of some singers sounds.

Eugene Plotnikoff in Demand

Eugene Plotnikoff, conductor, composer and coach, of the former Imperial Theaters of Moscow and Petrograd, as well as at the Paris Opera House, though in New York



EUGENE PLOTNIKOFF

only a brief time, has already attained a position commensurate with his abilities. Friend and artistic confrere of Chaliapin and other eminent opera artists, he made himself known here (but in truly modest fashion, for that is his character), and at once found himself in demand. Appearances as pianist and conductor have been frequent, among such being two Russian composers' programs, for the Newark radio; also for the WEAF radio, New York; for the National Opera Club, Waldorf-Astoria ballroom concert; Guild Hall, St. Thomas Church, auspices of the Young Men's Club, etc. At all of these he won honors, for he is a pianist and conductor of acknowledged merit. Together with Helene Romanoff, Russian dramatic soprano, he has established a vocal studio for voice training, coaching and languages which is affiliated with Ivan Tarasoff, the well known Russian professor of the terpsichorean art. It is safe to predict Mr. Plotnikoff is only at the outset of a distinguished career in America.

Matzenauer, "Daughter of the Gods in Song"

Margaret Matzenauer appeared as soloist with the St. Louis Symphony Orchestra on March 2 and 3, singing the Rienzi recitative and aria, Gerechter Gott, and Brunnhilde's Immolation Scene from Götterdämmerung and several encores. According to the critic of the St. Louis Star, "The cantabile passages of the aria were sung with beauty and richness of tone and flexibility of utterance. Her great interpretive powers and the fiery and dramatic quality of her voice were supremely evident in the Immolation Scene." The St. Louis Daily Globe-Democrat was of the opinion that the singer was in superb voice and sang with ease and the manifestation of inexhaustible reserve power." One of the comments in the St. Louis Post-Dispatch was to the effect that "her voice displayed her golden tones at their best." Harry Burke waxed enthusiastic in his well known St. Louis column notes: "Matzenauer was—Matzenauer. A daughter of the gods in song. Her voice a glorious instrument upon which a master played in its colorful blendings with the orchestra picture."

Marie Novello at Fredonia, N. Y.

Marie Novello, the Welsh pianist, will give a recital in Fredonia, N. Y., on April 19.



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THREE PIANISTS ARE HEARD IN CHICAGO ON EASTER SUNDAY

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Chicago, April 7.—Three pianists had last Sunday afternoon all to themselves and each drew a large audience. Wilhelm Bachaus held forth at Orchestra Hall and for Easter Sunday presented a program in C sharp minor. Alfredo Casella delighted a large gathering at the Studebaker Theater and Heniot Levy gave his annual piano recital at the Playhouse.

BACHAUS.

An original program was the one that Bachaus had built on this occasion, made up completely of works in C sharp minor. It enlisted the Rachmaninoff prelude, the Beethoven Moonlight sonata, Schumann's Etude Symphonique, Chopin's prelude, nocturne, Two Studies, mazurka, fantasia impromptu and scherzo, and Liszt's twelfth Hungarian rhapsody concluded his printed contributions. Bachaus, a very serious and intellectual pianist, has acquired his fine reputation by his clean-cut playing, as he does not resort to big effects to win the approval of his listeners. His readings are lessons for piano students. Bachaus in fine form, drew from his instrument beautiful tone which, added to his scholarly interpretation, made his recital doubly enjoyable. The concert was managed by Wessels and Voegeli.

ALFREDO CASELLA.

Following close upon his successful appearance with the Chicago Symphony Orchestra as pianist, composer and conductor, Alfredo Casella came back to Chicago for a piano recital on Easter Sunday, at the Studebaker Theater, under F. Wight Neumann's direction. An entire recital, naturally, afforded the pianist more opportunities than a single solo with orchestra and shed new light on the versatility of this young artist. His is virile piano playing, full of the vigor of youth and Italian fire and he proved one of the most interesting pianists heard here this season. He played four sonatas by Scarlatti, the Beethoven D minor sonata, the César Franck prelude, choral and fugue, The Cypress Grove by Castelnuovo-Tedesco, his own Onze Pieces Enfantines, three numbers from Albeniz' Iberia suite, Ravel's Jeux d'eau and Debussy's La Cathédrale engloutie and prelude, sarrabande and toccata. He held the rapt attention of his listeners throughout the program and gained their full approval.

HENIOT LEVY.

There are some pianists who grumble whenever mention is made of their success in pedagogical lines. Not Heniot

Levy, who gave his annual recital under the direction of F. Wight Neumann at the Playhouse also on Easter Sunday. Mr. Levy, one of the busiest piano teachers in America, a pillar of strength at the American Conservatory, where he teaches and of which he is associate director, finds time to practice the instrument he so well teaches besides writing many compositions that are often found on programs of distinguished artists. Mr. Levy's admirers are myriad and as ever the Playhouse was completely sold out when he stepped on the stage to bow acknowledgment to the rousing welcome he received at the hands of his friends. Naturally, a little nervous at first, he struck a few wrong notes in the Beethoven sonata, but the manner in which he played the Schumann Fantasia, opus 17, was above criticism. Mr. Levy, a very sincere artist and musician, is an assiduous worker—one who enjoys playing as much in the privacy of his home or studio as to a larger gathering in public. Thus, though his appearances in recital are few and far between, he is always in fine fettle, ready to appear at a moment's notice and always sure to give of his very best. Practice makes perfect and yearly one notices the growth of Heniot Levy as a first class pianist. Many a fine pianist teaching as many hours as does Mr. Levy would have retrograded, but instructing others has been materially beneficial to this musician, judging from the manner in which he played at this recital. Though belonging to the so-called poetic or romantic school, Levy is also a virile player and his thundering dynamics contrast well with the elegance of his pianissimos. Besides the two numbers already mentioned, Mr. Levy played the Schumann toccata, a group by Chopin including the nocturne in E major, etudes opus 25, No. 5 and opus 10, No. 4 and scherzo in B minor, his own Variations on an original theme, which on this occasion had its first hearing but which addition to the piano literature was unfortunately not heard by this reporter, who heard from various resources that the novelty was much appreciated by the audience whose judgment seems to have been correct, as Levy's muse is always interesting. The Schulz-Evler Blue Danube Paraphrase concluded the program.

ISABELLE YALKOVSKY PLAYS.

Every Sunday at noon Balaban & Katz' Chicago Theater is completely sold-out to an audience that enjoys the popular symphony concerts given by the Chicago Theater Symphony Orchestra, under the direction of Nathaniel Finston, its conductor. Weekly soloists appear at these concerts and the talent is generally found exceptionally good. Isabelle Yalkovsky, pianist, and a brilliant student of Esther Harris-Dua, played the Liszt-Schumann rhapsody in a manner entirely to her credit. Miss Yalkovsky, yet in her early teens, has been heard publicly in Chicago quite often and on each occasion she deepened the splendid impression made on former hearings. Although her reading indicated a certain personal tinge, her playing reflected the excellent training received at the Chicago College of Music, of which Mrs. Harris-Dua is the able and successful president. Miss Yalkovsky beams with enthusiasm and that she loves her art is well indicated by her playing. She has a fine sense of rhythm and made the rhapsody hum under her forceful and fleet fingers. She was accorded a rousing reception by the audience and impeccable accompaniment by the orchestra. After insistent plaudits she finally consented to play an encore, in which she also scored heavily.

ST. DENIS AND SHAWN IN RETURN ENGAGEMENT.

Early this season Ruth St. Denis with Ted Shawn and the Denishawn dancers appeared at Orchestra Hall and so big

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ISABELLE YALKOVSKY

was their success then that a return engagement was then decided upon. They brought back to Chicago on Monday and Wednesday evenings, April 2 and 4, practically the same dances that were so much admired last autumn and again delighted big audiences at Orchestra Hall under the management of Wessels & Voegeli. Detailed reports of these appearances do not seem necessary inasmuch as a lengthy review appeared in these columns at the time of their previous appearances. Suffice to say once again that the organization has every requisite for a most enjoyable entertainment and its transcendent success is well understandable after witnessing anew twice in a week their well built and superbly rendered program.

FLORENCE EASTON.

Well remembered here for her too few appearances as a guest artist with the Chicago Opera Company during the Campanini regime and for her many successful operatic performances at Ravinia a few years ago, Florence Easton drew a large house at her first song recital in this city. The event took place on Tuesday evening, April 3, at Orchestra Hall, under the management of Richard A. Pick. Florence Easton belongs to that category of singers of whom musicians are justly proud. Beautifully gowned, she made a picture on the stage that was regal to the eye. Gracious, of charming mien, she endeared herself to her audience from the moment she stepped on the stage and the lovely manner in which she received the approval of the auditors strengthened her hold with the public. If so much stress is here laid on her stage deportment, it is that nowadays concert-goers do not pay enough attention to this very important side of their art. Vocally, the dramatic soprano of the Metropolitan has made big strides since she was last heard in these surroundings. Her medium has taken on much volume without losing any of its former beauty and then, she knows how to sing, how to phrase and how to enunciate the text, be it in German, French, Italian or English. Thus, from every standpoint her recital was enjoyable as well as interesting and instructive. Her program was selected with a view of showing her an interpreter of the song literature rather than of operatic arias, as only her last group contained a song from an opera—the aria of Fiordiligi from Mozart's *Così fan tutte*. Her first group contained works by Secchi, Reichardt and Veracini. Her German group was made up of Brahms' *Mainacht*, Schumann's *Roselein, Wolf's Mausfallen Spruchlein* and Strauss' *Standchen*, after which she sang two encores in English by American composers. The French group comprised Ravel's *La flûte Enchantée*, Dalcroze's *L'Oiseau Bleu*, Hue's *Je pleure en Reve*

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and Fourdrain's Carnival. Her American group consisted of Hadley's The Time of Parting, Oley Speaks' Morning, Griffes' By a Lonely Forest Pathway, and LaForge's Song of the Open. All through the course of the concert the recitalist was warmly applauded and to the insistence of the listeners she graciously answered with many additions to her listed numbers. The singer was superbly assisted by Ralph Leopold, accompanist, who also gave a good account of himself as a pianist in a group that contained compositions by Dohnanyi, Chopin, Rachmaninoff and Leschetizky.

SHANEWIS AND OPERA IN OUR LANGUAGE.

Cadman's Shanewis had its first performance under the auspices of the Opera in Our Language Foundation at the Playhouse on Thursday afternoon, April 5. The tuneful Cadman opera was well presented and closed auspiciously the first season at the Playhouse of the organization, which will give another performance on Sunday afternoon, April 18, at Central Music Hall. At the close of the first act Mrs. Freer, the founder of the Opera in Our Language Foundation and the David Bispham Memorial Fund, made some very forceful remarks that were warmly applauded by an audience which practically filled the theater. Among other things Mrs. Freer stated: "A few weeks ago I informed you publicly here that the production of further opera was totally impossible due to the lack of support shown so far this season. A patron of art that has made grand opera possible in Chicago has come to our rescue (great applause) and that patron of art has been much interested in the Opera in Our Language Foundation and will give it not only moral support but financial backing. The Rockefellerers, they say, have a lot of money. True, but others have lots of money, too, who are doing nothing to help American art. Take Mr. Henry Ford, for example! He too, has a lot of money, but he does not spend it on anybody but himself. The Rockefellerers have done a great deal for America and for Chicago in particular." Though the above is quoted, the reporter not having jotted down Mrs. Freer's little speech, her sentiment only is here expressed, while if her remarks had been taken down verbatim, musicians who are not supporting the cause of opera in our language, would feel the force of the movement and flock to the banner. "Right or wrong," said Mrs. Freer further, "we are going to go on. We have been criticised, but we think that we are on the right path and those who support our cause feel the same way. Therefore, we will carry on." With the energy of Mrs. Freer and the financial support and enthusiasm of Edith Rockefeller McCormick the Opera in Our Language Foundation should surmount the many pitfalls sure to be encountered by the promoters, and from a humble beginning this organization may in a few years take its place among the big musical institutions of the country. To do so, Mrs. Freer and her associates should not fraternize with any school; talent should be chosen judiciously; scenery should be improved upon, and amateurish performances altogether tabooed. There is nothing that hurts as much as the ridiculous, and some of the performances were pathetically ludicrous. Others, toward the end of the season, were of a higher standard, one that should be maintained or even improved, as only with homogeneously good performances will the artistic side of the enterprise be recognized, as, though money can buy many things, it cannot sway the intelligence of the masses.

SIGRID ONEGIN'S RETURN.

Not so very long ago, Sigrid Oegin, contralto of the Metropolitan Opera Company, made her debut in recital here and so successful was she at the time that a return engagement was arranged, which brought the songstress once more in our midst, on Friday evening, April 6, when she held the stage at Orchestra Hall, giving a song recital before an unusually large audience. Saturated with music, with concerts and recitals, grand opera in nearly all the languages of the civilized world, Chicagoans at this time of the year are reluctant to spend money to listen to music-makers unless they bring forth something well worth hearing. Oegin's first appearance was responsible for the big patronage she received at her second engagement. Her program was interesting and the manner in which she rendered it well deserved the warm plaudits of her auditors. Encores were numerous, but as the recitalist had taken with her only a few extra songs, several were only repetitions and after her third group she excused herself for repeating the same number three times, explaining in charming English that she was not prepared for such a wonderful demonstration and had not more songs in her baggage. Having set down once before the opinion that Oegin has all the virtues of a splendid song recitalist, this reporter only reiterates the same remarks. Good to look upon, she knows how to make herself popular with her lovely personality and gracious manner. Added to this, the voice is beautiful in all registers and she knows how to project the songs of all the schools in a telling manner. Her success was again emphatic and her returns here in seasons to come will, no doubt, be quite numerous. The singer had the assistance of that prince of accompanists, of whom Chicago is so justly proud and who is called upon so often by visiting artists to give further eclat to their recitals; the man, of course, is no other than Edgar A. Nelson, who has turned down offers from the world's greatest artists to accompany them on tour, as he is so busy in Chicago, where his activities are so well taken up with coaching, teaching, as accompanist and organist as to forbid a prolonged absence. As Oegin today is in a class by herself, likewise is Edgar Nelson. So pleased was the recitalist with his accompaniments that she compelled the unassuming Nelson to come back to the stage to bow acknowledgment to the audience. A very fine recital from all points of view!

MARSHALL FIELD CHORAL SOCIETY'S CONCERT.

The annual concert of the Marshall Field & Company Choral Society, Thomas A. Pape conductor, will take place Wednesday evening, April 18, at Orchestra Hall. With the assistance of Cyrena Van Gordon, Paul Althouse, Arthur Middleton, as soloists, the semi-chorus of the Chicago Madrigal Club and members of the Chicago Symphony Orchestra, the choristers will present Sir Edward Elgar's Dream of Gerontius. At this early date the main floor and balcony seats are already sold out and a good part of the gallery is gone, showing the interest in the concerts of this remarkable choral organization.

ADOLPH BOLM SCHOOL.

At the Adolph Bolm School of the Dance there is always something new going on to give added zest to the splendid courses regularly offered. The most recent novelty was

the arrival of Senorita Aurora, a well known instructor in the dances of her native Spain, who has a large and well established clientele in New York City. Several months ago, however, she went to Spain, and upon her return in March came directly to the Adolph Bolm School for a short period of instruction in Spanish dances. So great has been the interest taken in this event that efforts are being made to retain Senorita Aurora longer than the ten days she had allotted to Chicago.

Leon Bakst visited the Adolph Bolm School of the Dance almost immediately upon his arrival in Chicago. Although he was feted almost every minute he seemed to prize especially this opportunity to renew his old-time friendship with Mr. Bolm with whom he has had many artistic triumphs.

CHICAGO MUSICAL COLLEGE NOTES.

Students of the piano department of the Chicago Musical College gave a program in Central Theater, Sunday afternoon. Theodore Kratt, of the faculty, has been engaged to sing at a recital at the University of Cincinnati, May 3. Guila Bustabo, child violinist, student of the violin department, was soloist with the Edison Symphony Orchestra at Orchestra Hall last Thursday evening. Velma Talmadge, vocal student, and Faye Forsaith, piano student of Maurice Aronson, gave a program for ex-service men last Sunday. Students of the School of Dramatic Art gave three plays in the Recital Hall, Steinway Hall, on Saturday evening. Anne Leonard, vocal student, has been singing at Eighth Church of Christ Scientist. Lilace Barnes, also studying at the College, sang at a special service in Ferry Hall, Lake Forest, last Sunday. Valeria Krenz, student of Theodore Kratt, has been appointed soloist at the First Baptist Church, Oak Park. Carrol Kearns, vocal student, was re-engaged for the fifth appearance at the Windermere Hotel, where he sang an Easter program; he was also soloist for the Easter service at Notre Dame Cathedral. Marshall Sosson, violin student, is playing the feature at the Woodlawn Theater all week.

CHICAGO SYMPHONY ORCHESTRA CONCERT.

Albert Spalding, one of the musicians America is justly proud to call her own, was the soloist at this week's pair of symphony concerts at Orchestra Hall, Friday afternoon and Saturday evening, April 6 and 7. The Chicago Symphony Orchestra has had this season splendid soloists, and Spalding, a master violinist, helped materially in making the 1922-23 season an epoch-making one. Albert Spalding belongs to that category of musicians who can well shoulder the term of "fine artist" and "thinker." Spalding thinks that novelties should be inscribed on a program, but before placing same in his repertory, he studies the compositions well and finds out if they are worth his effort to memorize them. On this occasion he played the Dohnanyi violin concerto, which had not been heard here previously. It is a composition well deserving the talent of Spalding or any other master of the bow. The music Dohnanyi wrote is most ingratiating to the ear and the masterful reading it received from Spalding, with the assistance of the orchestra under Stock, brought out all the beauties contained in the composition. Ever since Spalding made his debut a few years ago this writer has always admired in the young American not only the great artist, the erudite musician, but also the man. Modest, pleasant, this clean-cut American violinist has long held his own among the great violinists of our generation. Never resorting to cheap tricks to win the confidence or the admiration of his listeners, he always gives of his very best, playing always true to pitch, having respect for the composer and drawing from his instrument a large and mellow tone. Spalding's success was emphatic and he, as well as the composition, made a palpable hit.

Another novelty was a "mimed symphony" entitled "Horace Victorieux" by Arthur Honegger, a Swiss composer, who leans towards the modern French school of cacophonous writers. If a prize were given for the most hideous agglomeration of tones, Honegger's work would have a fair chance of being given the palm. How could Horace be

victorious when dissonances such as Honegger has set down shake the nervous system of a placid audience to such a point of frenzy as was registered here when the always polite audience showed not only unmistakable signs of boredom, but also of rebellion, for though the work was not hissed, its icy reception made Horace look more like a defeated hero than a triumphant one. Why modern composers should enjoy setting down music that has no appeal whatsoever on any of the senses is a puzzle difficult to solve. If modern composers want the general public to react completely against them, they are on the right path, as American audiences especially are beginning to show their dislike for those blurred compositions whose meanings are not only vague, but often incomprehensible even to fine musicians. Honegger's new piece made the rest of the program doubly enjoyable, as after ten minutes of weariness the Dohnanyi D minor concerto, so well played by Spalding, was a revelation, and the Bartered Bride overture by Smetana and Brahms' fourth symphony, admirably played by the orchestra and superbly conducted by Stock, soothed the nerves of the concert-goers and made the concert well worth listening to. Works of the calibre of Horace Victorieux have a place on the programs of such worthy organizations as the Chicago Symphony Orchestra only as novelties, as the material they contain is, in the mind of this reporter, degrading to music.

BLIND PIANIST'S ANNUAL RECITAL.

Cave Thompson, blind pianist, will be heard in his annual recital at the Blackstone Theater on Sunday afternoon, April 22, when he will play a Chopin group, Tchaikowsky's nocturne and Troikala Traineaux, Rubinstein's Barcarolle, Serenade and Polka Boheme, the Mendelssohn Prelude and Fugue, Brahms B minor rhapsodie, John Powell's Poeme Erotique, Moszkowski's Pensus Fugitives, and Liszt's Rhapsodie.

AMERICAN CONSERVATORY NOTES.

The preliminary contests of young pianists for appearance at the next Commencement Concert will begin on Wednesday, April 18. The first movement of the Beethoven G major concerto, the second and third movements of the Moszkowski concerto, and the Saint-Saens concerto in C minor will be played.

Nesta Smith, artist-pupil of the Conservatory, who won the contest of violinists conducted by the American Society of Musicians, will appear at the next "Pop" concert of the Chicago Symphony Orchestra.

JOTTINGS AT BUSH CONSERVATORY.

April 16 is the date of the third concert of the Bush Conservatory Orchestra Concert in Orchestra Hall. Richard Czerwony is the conductor of the organization. There will be four soloists.

President Kenneth M. Bradley is spending a six weeks' vacation in California. He expects to return about the first of May. He is accompanied by his mother.

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BUFFALO KEPT BUSY GOING TO CONCERTS

Many Visiting Artists Warmly Welcomed and Offerings by Local Organizations Also Thoroughly Enjoyed

Buffalo, N. Y., March 29.—Bessie Bellanca, local manager, introduced Jeritza to Buffalo, in Elmwood Music Hall, March 20. Walter Golde ably assisted Mme. Jeritza in her artistic work. William Wolski, violinist, also acquitted himself creditably.

HEMPFEL'S JENNY LIND CONCERT.

Frieda Hempel charmed an enormous audience in Elmwood Music Hall, March 22, when she and her associates, Coenraad V. Bos at the piano and Louis P. Fritze, flutist, gave their picturesque program of the Jenny Lind period in the quaint dress of that time.

HELEN STANLEY'S RECITAL FOR CHROMATIC CLUB.

One of the series of concerts under the auspices of the Chromatic Club was given by Helen Stanley whose beautifully constructed program and splendid renditions merited the enthusiastic approval of a discriminating audience. Imogen Peay officiated as accompanist, sharing rightfully in the honors.

ONEGIN SOLOIST WITH DETROIT SYMPHONY ORCHESTRA.

The Detroit Symphony Orchestra, Ossip Gabrilowitch, conductor, gave its fourth concert of the season in Elmwood Music Hall, under the local management of Mai Davis Smith. This event served to introduce Sigrid Onegin, contralto. She created a veritable sensation in her program of songs with orchestral accompaniment and was recalled times without number.

ERNEST HUTCHESON.

Ernest Hutcheson appeared in a second recital under the auspices of the Chromatic Club. A Bach fantasia and fugue, Beethoven's sonata in C minor, his own arrangement of Mendelssohn's Midsummer Night's Dream scherzo, two Chopin, three Scriabin and two Liszt numbers comprised his official program to which he generously added a number

of encores. His admirable playing brought delight to an audience made up of musicians.

UKRAINIAN CHORUS.

A supremely interesting concert was given by the Ukrainian National Chorus, under the local management of Bessie Bellanca. The precision, unique tone quality and unusual effects in its utterance of the folk song of a people made this concert one of the greatest of this season. Alexander Koschetz, conductor; Ida Slobodskaja, soprano; Nicolai Stemper, accompanist, and two of the chorus members who sang solo parts were accorded full share in the spontaneous demonstrations of approbation.

CHROMATIC CLUB RECITALS.

Mrs. Whiting Williams, violinist of Cleveland, assisted by Mrs. Throop M. Wilder, violinist, and Mrs. William E. Robertson, pianist, provided a delightful recital for the Chromatic Club, March 17.

The program for the Chromatic Club, on March 5, was furnished by promising young artist members: Edna Zahm, soprano, with Ethyl McMullen at the piano; Clara E. Schlenker and Lucille Wilson, pianists.

BUFFALO SYMPHONY ORCHESTRA.

The Buffalo Symphony Orchestra outdid itself in its third concert of the present series in Elmwood Music Hall, March 11. It played with exhilarating spirit the Weber Euryanthe overture, adding the two Wagner numbers Isolde's Love Death and Ride of the Valkyries, conducted by Arnold Cornelissen. A large audience received the offerings with hearty acclaim. Lillian Hawley Gearhart, of this city, played the Schumann A minor piano concerto and won well merited rounds of applause. The orchestra furnished an effective accompaniment.

WERRENATH WITH GUIDO CHORUS.

Reinald Werrenrath, baritone (Harry Spier at the piano), assisted the Guido Chorus (Seth Clark conductor, Lawrence Montague accompanist) in a concert in Elmwood Music Hall, March 19, under the auspices of the National American Music Festival Association. A large and friendly audience, composed mainly of American Artist Club members and Guido friends, testified to its pleasure. Mr. Werrenrath's

list of nine songs was almost doubled, the enthusiasm of the audience knowing no bounds.

SCHILSKY-COMPOSER SERIES.

The last of the series of illustrated musical lectures by Harry Cumpson and the last of the series of piano and violin sonata evenings by Charles Schilsky and Harry Cumpson recently took place in Musical Institute Hall. The series of Sunday afternoon Chamber Music concerts, under the direction of Charles Schilsky, ended with an excellent program given in Mrs. Dexter P. Rumsey's music room. The participants were Mrs. Throop Wilder, Charles Schilsky, Joseph Ball, Fred Caster and Harry Cumpson, who combined in the Schumann E flat piano quintet. All these recitals have been of unusual educational value, Mr. Schilsky's informal remarks in happy vein adding to their interest.

NOTES.

The Woman's Club of the First Presbyterian Church met March 12, when Mrs. John Eckel and her violin quartet—Hazel Stevens, Charles Stokes and Loren Bommer, assisted by Gerald Stokes and Lillian Genentyna at the piano—presented the program. Charles Stokes and Loren Bommer also played at the Normal School, March 23.

The new organ installed in Central Church of Christ was formally dedicated by George Bagnall, of the Consistory. The chorus choir assisted, also Julia S. Bagnall, organist of the church.

Robert H. Fountain directed a concert given March 13 at Delaware Avenue Baptist Church, under the auspices of the Buffalo Baptist Young People's Association. A chorus of sixty voices participated; the soloists were Ada MacLean, G. T. Leichter, John Parrish and Esther Lois Schenkel, with Bessie Pratt Fountain, accompanist.

Margaret Griffith gave a musical at her residence studio March 13, the program being presented by ten of her sight singing pupils and three piano students.

A radio concert, under the direction of the H. C. Weasner Music Publishing Company, given March 14, enlisted the following musicians: George Bagnall and Florence Cary, pianists; Edna Lawson, soprano; Anna Joseffer, violinist; George Troup and H. C. Weasner, tenors, and F. H. Browning, baritone. Bertha Drescher, soprano, with some of the members of the Buffalo Symphony Orchestra, gave a radio concert, March 26.

Louise E. Sleep, soprano; Esther Duerstein, violinist; Melville Avery, baritone; Ethyl McMullen, accompanist, and Mrs. Edward Crocoll, reader, gave a musicale at the home of Mr. and Mrs. Albert Knack Hamburg, March 17.

Helen Douglass, mezzo soprano, and Clara Schlenker, pianist, presented an enjoyable program at the College Club, March 12.

At the American Artists' Club meeting, March 14, the program was given by Marion McKenzie, soprano; William Taylor, tenor, with Lester A. Cherry at the piano, and Melville Avery, baritone, accompanied by Ethyl McMullen. At a previous meeting Cadman's Song Cycle, The Dawn of the Year, was sung by a quartet composed of Hildred Morrow, Ruth Pettit, Richard Miller and Seneca Foote, with Gertrude Hutchinson at the piano. Emily Linner, contralto (with Ethyl McMullen, accompanist); Mildred Grabenstatler (accompanied by Mrs. Henry Dunman); Jean Ratcliff (Bessie Pratt Fountain, accompanist), and Glen Burnham (Mildred Lockwood at the piano) were recent soloists.

Some of May M. Howard's piano pupils presented an enjoyable program of standard compositions in Musical Institute. The high quality of Miss Howard's teaching is too well known to need comment; all the pupils acquitted themselves creditably.

Gustave Ferrari, French recitalist and composer, gave a unique recital March 15, at the Buffalo Players' Theater, under the joint auspices of the Buffalo Players, Inc., and Les Annis de la France.

Members of the Chromatic Club, Rebecca Cretter Fox, soprano (with Ethyl McMullen at the piano), and Mrs. Ralf Hillman, pianist, gave a program at Lafayette High School, March 16.

Mrs. Eugene Maischoes had charge of the music for the Japanese tea, given at the Italian Club house. Those participating were Mrs. Cosma Vullo, Helen Casters, Eleanore Weber, Monica Weber, Rose and Mary Gizardine and Ursula Dietrich Hollingshead.

Lillian Veatch Evens, soprano, has been filling many engagements since her return from New York, where she coached with Madame Gaudenzi. A two weeks' musical prologue and solos at Shea's Hippodrome was followed by a two weeks' engagement at the new Strand Theater in Niagara Falls, in which appearances she scored a splendid success.

Of the 200 high school pupils taking the music examinations seven were selected to perform, two of whom were Otto Hager's piano pupils.

Two free organ recitals, under the direction of Irwin Binder, were presented in Elmwood Music Hall, March 18 and 25. Harry Stratton and Clifford Weiss were soloists. Ruth Ashley Smith and R. Leon Trick offered a highly

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She possesses a light contralto voice with good range and an excellent method of presentation.—*New York American*.

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artistic program of melodramas with music before the Twentieth Century Club members, March 21.

Two special musical programs were given March 18, in the new Central Park Methodist Episcopal Cathedral, where Harold A. Fix is organist and choir director. The quartet comprises Mrs. H. C. Ferrell, soprano; Mrs. E. E. Larkins, contralto; C. W. Gill, tenor, and Emerson Kneir, bass. Mildred Laube, harpist, and Arthur Fensi, cellist, assisted in the elaborate services.

St. Paul's Episcopal Cathedral choir (Dewitt C. Garretson, organist and choirmaster, with Rebecca Cretter Fox, soprano; Roy Morgan, tenor; Thomas Woodruff, bass, as soloists), combined with Trinity Church choir (Seth Clark, organist and director, with Mildred Morrow, soprano; Sidney Wertimer, tenor, and Charles McCreary, bass, as soloists) in a notable performance of Dubois' *The Seven Last Words*, on March 18, in St. Paul's. At this service Mr. Garretson presided at the organ and Mr. Clark directed. It was repeated March 25, in Trinity Church, with Mr. Clark at the organ, Mr. Garretson directing, and with Trinity choir soloists.

Mrs. Charles Wallace, organist and choir director of First Presbyterian Church on the Circle, presented her chorus choir and soloists in Gounod's *Gallia*, March 25. Irene Hassell, soprano; Margaret Barrell, contralto; Edward Northrup, baritone; Vernon Curtis, with Florence Wertimer, guest-solo-soprano, sang their solos excellently.

The choir of thirty voices of St. John's Episcopal Church gave Maunder's *Olivet to Calvary*, March 21. C. Homer Fenner is organist and choir master, and the solos were admirably sung by Edna Zahn, soprano; Florence Davis, contralto; Frederick Biscell and Bracely Yaw, baritones, with Sidney Wertimer, tenor, guest-soloist from Trinity Church choir.

Charlotte Smith, one of the young pianist-teachers of this city, gave an excellent program March 16, in D'Youville auditorium before an appreciative audience.

Hamilton College Glee and Instrumental Clubs presented an enjoyable concert at the Twentieth Century Hall, on March 17.

A piano recital was given at the residence of Mrs. Dexter P. Rumsey by Jan Sikesz.

Florence Reed, contralto, sang a group of four songs at the First Methodist Church of St. Catharines, Ont., upon the occasion of an organ recital by Charles Allison. The choir gave Dubois' *Seven Last Words*.

Student members of the Chromatic Club gave an interesting program, March 25, in the Twentieth Century Club. Among the talented young people participating were Doris McMillan (Larned pupil), Gladys Lindsay (Meyer), Ruth Pliss (Lynch), Arline Wishing (Prentiss), Dorothy Houghton (Mt. Mercy), Ethel Coan (Watkins), Cecilia Roy (Blaauw), Esther Duerstein (Joeffer), Dorothy Lipp (Adam-Sikesz), and Lydia Whipple (Davidson). The accompanists for the vocalists and violinists were Ethyl McMullen and Clara Schlenker.

Margaret McNamara, contralto, accompanied by her sister, Hazel McNamara, participated in an excellent program for the Chromatic Club recently. Miss McNamara's interpretations were intelligent and musically, and her sister's fine accompaniments won her a large share of the honors.

Dorothy Hobbie, contralto, and Gilbert MacLean Gardner, tenor, recently presented a musical prologue at Shea's Hippodrome before a large audience.

Mrs. Durrett, Mrs. Patterson, Mrs. Colie, Helen Douglass and Alma Miller were heard recently in a Louis Siegel interpretation class. Otto R. Stahl's beautiful accompaniments for the vocalists were an outstanding feature of the evening.

Ella B. Snyder's vocal pupil, Edna Indemaueris, is winning approbation in New York, having recently given an Aeolian Hall recital.

Arthur Snelgrove is a busy musician in his various capacities as director of the Tech Theater Orchestra, first violinist in the Buffalo Symphony Orchestra, and as a teacher of violin. He played with the San Carlo and Russian Grand Opera orchestras at their recent appearances in this city.

Many musicians who have watched the piano teaching of Elinor Lynch with interest were present at a recent recital given by some of her pupils, and all were united in praise of her admirable work. Those appearing were Jane Norton, Rena Freedman, Clarissa Fisk, Frances Gordon, Madeleine Blust, Ruth Pliss, Biagia Gugino, Lillian Gevertzman, Agatha Plewacka and Gerald Stokes. L. H. M.

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Further Plans for Chickering Centennial

Elly Ney, Germaine Schnitzer, Erno Dohnanyi, Guy Maier and Lee Pattison are the five pianists selected by the Boston committee of the Jonas Chickering Centennial Celebration to play at its symphony concert. Owing to conflicting dates, the concert will be given on Saturday afternoon, April 21, instead of on April 22 as originally announced. The Boston Symphony Orchestra and the Handel and Haydn Society will divide the balance of the program.

The Boston committee, Courtenay Guild chairman, is planning to make the dinner at the Copley Plaza on the night of April 21 one of the most significant gatherings of musicians and music lovers held in this country. Besides Mr. Guild the committee includes:

Isidore Braggiotti, Hon. Frederick P. Cabot, George W. Chadwick, Frederick S. Converse, Mrs. Calvin Coolidge, Governor Cox, Grafton D. Cushing, Ernest B. Dane, Olin Downes, E. A. Filene, Arthur Foote, Mrs. Allan Forbes, Mrs. John L. Gardner, Wallace Goodrich, Philip Hale, Edward Burlingame Hill, Mrs. Franklin Hobbs, Henry S. Howe, Agide Jacchia, Senator Henry Cabot Lodge, Mrs. John M. Longyear, Professor Hamilton C. Macdougall, Pierre Monteux, Cardinal O'Connell, Neal Rantoul, Dr. Samuel Wesley Stratton, Mme. Antoinette Szumowska and C. F. Weed.

Mr. Guild has received the following from Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera House, in New York, and a member of the national committee on the Jonas Chickering Centennial Celebration:

It is fitting and gratifying that a nation-wide tribute is being paid to Jonas Chickering. A century ago Jonas Chickering, then a mere lad, a blacksmith's son in New Hampshire, set to work in his own name as a maker of pianos. There were at his disposal very limited financial means and but a few simple tools, but there were also at his disposal pluck, resourcefulness, persistency, love of his work and inventive genius. With these he wrought a great and lasting American achievement. His was the brain from which sprang the conception; his was the hand that laid the foundation of the splendid American piano of today and of its triumph throughout the world.

It would be difficult to exaggerate the place which the piano has come to hold in American life. Singer, instrumentalist and composer, school and home, concert room, ballroom, dance hall and theater—the use of the piano is universal. Long familiarity has blunted the sense of the boon which that instrument has brought to us. In the long list of the achievements of human ingenuity and inventiveness, there is hardly one which has contributed more to enrich our daily lives. There is none which has done so much to further and spread the appreciation and understanding of art and to popularize and democratize music.

To Jonas Chickering, whose inventions in the early days of America's development played so vital a part in bestowing this rich gift upon its people, this country owes a great debt. He belongs to the illustrious list of the pathfinders and masterbuilders of America. His name should be held in admiring and grateful remembrance.

Josephine Lucchese Loyal to Teacher

Although of Italian parentage, Josephine Lucchese is an American, a native of San Antonio, and it was there that her musical education was begun, under the direction of Mme. Virginia Colombati, formerly a prima donna of the Metropolitan Opera during the Abbey-Grau regime. Her teacher had such faith in the remarkable talent disclosed that she accompanied Miss Lucchese to New York. She made her debut with the San Carlo Company at the Manhattan Opera House two years ago, singing the Doll in Hoffman. Her voice proved to be of uncommon natural beauty, and had been trained to a high degree of perfection. Her success was immediate and she has continued with the Gallo organization ever since, and has also continued faithful to the teacher to whom she claims she owes her success. Writing recently to a home town friend in San Antonio, Tex., Miss Lucchese said: "I am still studying with Mme. Colombati, who is now permanently located in New York. Without a doubt she is the best teacher in the city. I owe all my success to her."

Some other promising pupils of Mme. Colombati are Emily Day, coloratura soprano, who recently sailed for Italy to get grand opera routine; Hallie Stiles, who in the near future will make her debut as a lyric soprano in some Italian opera house; Alice MacKenzie, talented light opera singer with the De Wolf Hopper Company, and Lucille Salzberg, possessor of a most beautiful voice, lyric coloratura of rare purity, who is being prepared for the concert stage.

In her day Mme. Colombati was an artist who, under the baton of such celebrated conductors as Arditi, Mancinelli and Mugnone, sang prima donna roles beside Nordica, Scalchi, Battistini, Anselmi and others. She is known today as an exponent of genuine bel canto, with a keen detective ear for the diagnosis of a voice, a knowledge of how to correct vocal faults without loss of time, and sincerity in giving advice, never encouraging an utter impossibility.

Bates-Crafts Musicales

At the monthly musicales in the studios of Viola Waterhouse Bates and Helen Cushman Crafts, one is certain to hear interesting and unusual programs. The guest-artist March 18 was Leila Topping, pianist, who specializes in Russian repertory. Her delightful interpretations are always appealing, and she presents an emotional and dramatic portrayal of the soul of the Russian in varied moods. The numbers she gave were especially interesting examples of Scriabin at his best.

Mrs. Bates gave great pleasure in three groups of songs; her voice, always lovely in its pure lyric quality, floated smoothly in Handel's *Care Selve*, and rose to dramatic heights in Ein Traum (Grieg), Miss Crafts playing excellent accompaniments.

Viola Waterhouse Bates will leave town June 7 for her summer home, Shelter Harbor, R. I., taking with her a few students for a ten weeks' course in voice and repertory.

O. C. Quirke Pupils Score Success

An unusual performance, considering the youth of Milo Miloradovich, dramatic soprano, and Josephine Chaka, also a dramatic soprano, was offered on March 4, at Town Hall, of the brilliant and difficult duets *Deh con te* and *Mira O Norma*, from Bellini's *Norma*, so seldom heard on the concert platform nowadays, which is to be regretted in view of the sensation the performance in question created. An encore was insisted upon.

Miss Miloradovich's singing of the Jewel Song from Faust was also a meritorious performance.

Marie Sweet Baker Sings Easter Solos

Marie Sweet Baker, soprano soloist at the Church of St. Rose of Lima, contributed largely to the fine Easter services offered at that church on Good Friday and Easter Sunday. Besides singing in the quartet, she was heard in soprano solos with chorus, the rich, beautiful quality of her voice and the expressive feeling with which she sings affording much inspiration. Prof. Ernest Menna is the organist and choir director at this church.

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Louis Baker Phillips Plays at Wanamaker's

Louis Baker Phillips, the well known pianist, organist and teacher, was one of the artists featured in the third concert in a series of American composers and artists presented in the Wanamaker Auditorium, New York, on the afternoon of March 21. On this occasion he appeared in the capacity of organist, playing the first movement in the sonata in E minor by James H. Rogers; a group of his own compositions, Lullaby and Prayer, Shadows, and Caprice Grotesque, the two last mentioned numbers from his orchestral suite, No. 2; and Harvey B. Gaul's Postludium Circulaire. Mr. Phillips is organist of the First Church of Christ, Scientist, New York.



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| Edmund Gram | W. H. Humiston | Harold Manierre | Mrs. Samuel Untermeyer (in |
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**Engagements for Edna Indermaur**

Edna Indermaur includes among her recent engagements an appearance as soloist at the organ recital given at the Reformed Church, Poughkeepsie, N. Y., March 15. March 20 she sang at a concert arranged by the Contemporary Club of Newark, N. J., and three days later she was soloist at the noon hour musicale at the Brick Church, N. Y. April 16 Miss Indermaur will be soloist in The Elijah with the Minneapolis Symphony, and May 24 and 25 she will sing at the Petersburg Festival. October 2 the contralto will appear at the National American Music Festival.

Another Perfield Musicianship Recital

On Saturday afternoon, April 14, another musicianship recital of the Effa Ellis Perfield Pedagogy will take place at Magna Chordia Hall, 10 East 11th Street, at 3 o'clock.

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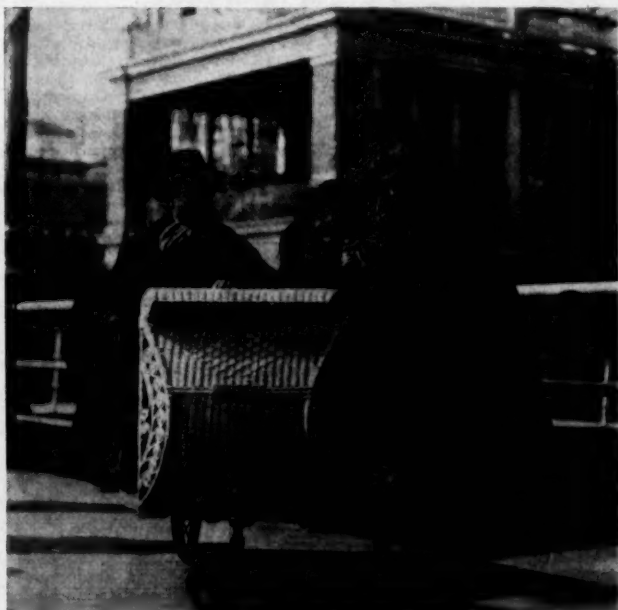
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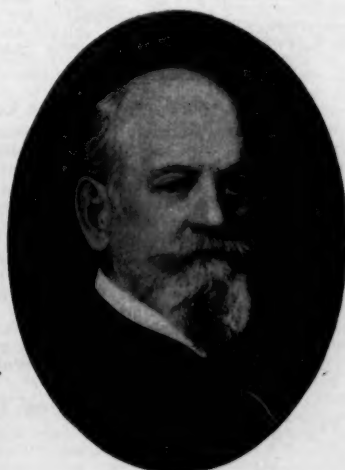
ALMA SIMPSON,
the American soprano, who has been presenting her Recital of Songs in Europe during the past season, snapped with her accompanist at Nice.—Miss Simpson has spent considerable time on the Riviera this winter, where she has appeared several times with great success.



MR. AND MRS. JAMES LEVY
on the boardwalk at Atlantic City. Mr. Levy is the first violinist of the London String Quartet.



AT ATLANTIC CITY.
Beniamino Gigli, tenor of the Metropolitan; Clara Deeks, soprano, and Rudolph Bochco, violinist, snapped on the boardwalk. This trio delighted a capacity audience at the second of the Vernon Room Musicales in that city.



ARTHUR J. HUBBARD,
the distinguished singing master, has decided to spend the coming summer on the Pacific Coast. Sailing from New York on June 9 he will make the journey via the Panama Canal. After visiting various points of interest on the Pacific Coast he will spend most of the summer in Los Angeles where a number of singers have expressed a desire to do some coaching with him. Indeed, it would not be surprising if a Hubbard summer course became an annual feature in the California city. Mr. Hubbard's fame as the singing teacher of Charles and Arthur Hackett, Roland Hayes, Wadsworth Prosser and other widely known artists has preceded him and there is reason to believe that he will soon muster a large following for this summer work.



HANNA BROCKS,
soprano, who will sing the soprano part of the Creation when it is produced next month at College Park, Maryland. Miss Brocks is now under the management of Harry and Arthur Culbertson.



ROSA PONSELLE AND THE DALLAS MALE CHORUS.
On the occasion of her appearance as soloist with that organization. E. U. Blesi, president of the chorus, is seen at the left of Miss Ponselle. (Rogers photo)



CECIL ARDEN.
The accompanying portrait bust has just been completed of the Metropolitan Opera singer by Alex Ettl and will be shown at the Spring Exhibition of Sculpture. Miss Arden has recently returned from her first western tour, and judging by her criticisms she will soon be a favorite in that part of the country. (Bain News Service photo)

Justin Elie's Compositions

Among the foreign musicians who have visited us this season is Justin Elie, the composer. At the Princess Theater, on Sunday evening, March 18, he gave a concert assisted by Suzanne Gallien. Mr. Elie offered Liszt's Fantasia Hongroise and three Chopin numbers as an opening group. While Mr. Elie is infinitely musical and artistic in his interpretation, his technical skill was not that of a virtuoso, which he is fully aware of himself. It is not as a concert pianist that Mr. Elie wishes to become known in America, but as a composer.

The first number of his own compositions was a suite of Two Tropical Melodies on two pianos. He was assisted by Lily Elie. In the second group were three songs sung by Suzanne Gallien, who disclosed an unusually good voice. The next group contained Les Chante de La Montagne, consisting of four numbers—Isma-o, Nostalgie, Nocturne and Yanvalos—and particularly this last one was barbaric and something quite unique and original. Miss Gallien's



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second group contained the Hymne Païen, which perhaps was the most effective number that she sang of Mr. Elie's works. His two Haytian Dances were also fine. It appeared from this first hearing of Mr. Elie's work that when he sticks to his African and Spanish idiom he gives an originality and a certain strength that one feels is lacking when he attempts musical expression in other fields.

The publishing house of Carl Fischer Company is issuing a number of Mr. Elie's compositions, upon which the following criticism of his published work will cast further light: "These compositions by Justin Elie 'with a Haytian background' are decidedly worth while. Their names are expressive of their contents—Tropical Dance, Prayer at Eventide, Isma-o, Nostalgie, Legende Creole. The last named is a brilliant violin solo, a concert piece; the others are piano pieces with a somewhat Spanish character. They are not at all difficult and should make an appeal to musicians interested in new sensations derived from the exotic. Mr. Elie is a Haytian, and he has absorbed his native sentiment and rhythms and knows how to transcribe them by the use of simple, direct means. There is no straining after effect, nor is the sentiment overdone, from which fact we know them to be native production, as foreigners generally see nothing but the picturesque and load it on to the exclusion of all else. Mr. Elie, on the contrary, has written real melodies to which the color is merely an accessory."

Macbeth's Second Aurora Appearance
Noteworthy

Aurora, Ill., March 2.—At her second appearance in Aurora, Florence Macbeth, of the Chicago Civic Opera Company, was received with tumultuous applause by an audience which filled the East High auditorium last week. The concert was given under the direction of Mr. and Mrs. Frank F. Kells of the Kells Studio of Fine Arts.

Of the programmed numbers, which included three piano numbers by George Roberts, the assisting artist, a group of French and English songs, and another by American composers, the Ah Fors' e lui aria from Traviata was the most popular, and the audience refused to leave until Miss Macbeth returned again and again, singing among her encores the North Wind (Farley) and Roberts' In My Garden.

S. K. S.

Seismit-Doda Entertains for Costantino

It was an event of interest at the Seismit-Doda Studios when that well known composer-teacher tendered a reception on Sunday, March 25, in honor of his countryman, Chevalier Luigi Costantino, pianist, recently arrived in New York after a successful concert tour in the principal cities of Europe. It is said that Chevalier Costantino has been acclaimed by Martucci to be an artist of distinction and intelligence, equipped with an admirable technique and fine feeling. The guests of Maestro Seismit-Doda greeted the newcomer with enthusiasm after his delivery of selections from Bach, Mozart, Scarlatti and others, in addition to a few of his own delightful compositions. Seismit-Doda enjoys the friendship of many prominent artists, and their presence at his receptions make them particularly interesting.

Program for Earle Laros' Recital

Earle Laros, the pianist, will give the following program at his New York recital at Aeolian Hall on the afternoon of April 13: Sonata in F sharp minor, op. 11, Schumann; two choral preludes (Joy Is in Thee and Rejoice, Beloved Christians) Bach-Busoni; sonata in C major, Scarlatti; Rondo a Capriccio, op. 129, Beethoven; etude in C sharp minor, op. 25, etude in A minor, op. 25, Andante spianato and polonaise, op. 22, Chopin; prelude in B minor, gavotte in A major, Laros; two preludes (The West Wind and The Dance of Puck), Debussy; The Bees, Dubois, and Bourée Fantaisie, Chabrier.

American Institute Notes

March 16 occurred the 111th sonata recital at the American Institute of Applied Music, Kate S. Chittenden dean and J. Lawrence Erb managing director. This program contained four numbers, two of which were performed by The Euphonic Trio (Em Smith, violin; C'Zelma Crosby, cello, and Gladys Shailer, piano). Nancy Hankins played

New York Concert Announcements

Thursday, April 12

Philharmonic Society of New York, evening.....Carnegie Hall
Edward Rechlin, organ recital, evening.....Aeolian Hall
Denishawn Dancers, evening.....Town Hall

Friday, April 13

Earle Laros, piano recital, afternoon.....Aeolian Hall
Winifred Byrd, piano recital, evening.....Aeolian Hall
Denishawn Dancers, evening.....Town Hall

Saturday, April 14

Chalf School of Dancing, afternoon.....Carnegie Hall
Harvard Glee Club, evening.....Carnegie Hall
Ossip Gabrilowitch, piano recital, afternoon.....Aeolian Hall
Denishawn Dancers, afternoon and evening.....Town Hall

Sunday, April 15

Louis J. Cornu's Orchestra, afternoon.....Aeolian Hall
Lachaux, piano recital, afternoon.....Carnegie Hall
Carl Schaefer, evening.....Town Hall
Philharmonic Society of New York, afternoon.....Metropolitan Opera House

Monday, April 16

Beethoven Association, evening.....Aeolian Hall

Tuesday, April 17

Philadelphia Orchestra, evening.....Carnegie Hall
Brassard Choir, afternoon and evening.....Aeolian Hall

three sonata excerpts by Scarlatti, and George Raudenbush, violin, and Annabelle Wood, piano, played a Mozart sonata.

March 23, Geraldine Bronson, pupil of Miss Chittenden, appeared in a piano recital consisting of a sonata, op. 78 (Beethoven), preludes (Rachmaninoff), Novelette (MacDowell), The Italian Concerto (Bach), and three smaller pieces by Florent Schmitt, Rameau, and Godard. Both these affairs attracted large audiences of truly interested listeners, the performances going to show the superior quality of the executants as taught at this institution.

Dilling Pupils Heard

A harp recital was given by the pupils of Mildred Dilling at the studio of Mrs. F. M. L. Tonetti on Monday afternoon, April 2. The program follows: The Strolling Musicians (Rebikoff), Alice Parsons; Song Without Words (Harry M. Butler), Yolando Greco; Fais Do Do and La Mere Michel (French Folk Songs), Elizabeth Kalk; Nocturne (Grandjany), Peppina Scognamiglio; L'Angelus (H. Renié), Marie Louise McGraw; Early Victorian Group, Alexander Tonetti, Margaret Van Etts, Crissie Tonetti; Valse Melancholique (H. Renié), Menuet (Hasselmans), Helen Clapham; Gitana (Hasselmans), Helen Sheldon; Menuet (H. Renié), Les Follets (Hasselmans), Barcia Jones; Folk Songs with the Irish Harp—The Birds Court-ing Song (Vermont), The Merry Golden Tree (Kentucky), The Ninepenny Fiddle (Old Irish), The Kerry Dance (Old Irish), Karen Ijen; Esquise (H. Renié), Quand Tu Me Vois Souffrir (Schubert-Godefroid), Prelude (C minor) (Chopin), Menuet (Rameau), Crissie Tonetti; Arabesque (Debussy), Marjorie Pedersen; La Source (Zabel), Edythe Muriel Smith; Contemplation (H. Renié), Improptu-Caprice (Pierne), Francis Callow; first movement, Allegro Risoluto from concerto in C minor (H. Renié), Mariette Bitter (harp), Miss Ekloff (piano).

The Misses Bitter, Callow, Pedersen, Sheldon and Tonetti have had the privilege of studying during one summer under Mademoiselle Henriette Renié in France, of whose school Miss Dilling is the American representative.

First Interscholastic Glee Club Contest

The first Interscholastic Glee Club Contest will be held on April 21 at Town Hall between the glee clubs representing Phillips-Andover, Poly Prep, Taft, Hotchkiss, Lawrenceville, Peddy, Loomis and Huntington. This contest is held under the auspices of the Intercollegiate Musical Corporation, A. F. Pickernell president, and will be conducted along the same lines as the yearly Intercollegiate Glee Club Contests which have proved so successful.

The prize song selected for this contest is The Sword of Ferrara, by Frederick Field Bullard. In addition to the prize song which the clubs will sing in turn, each club will have to sing a light song and their school song. The decision will be concluded on a point basis and the judges selected are Dr. Tertius Noble (chairman), Dr. Walter Henry Hall and Marshall Bartholomew.

William A. Zerffi Delighted with Openshaw
Ballad

Another prominent music teacher in New York City writes glowing accounts of the tuneful ballad, Love Sends a Little Gift of Roses. Mr. Zerffi conducts a very large studio here in New York and is a musician of standing whose pupils are a credit to him. He is also an enthusiastic supporter of the song, and writes as follows regarding it:

With regard to the song, Love Sends a Little Gift of Roses, by Openshaw, you will be interested to hear that this has been used by me many, many times in my teaching, and I have no hesitation in saying that I consider it to be one of the best teaching songs of the ballad type which I have found. In addition to using it in my studio, I have had pupils sing it a number of times in recital when it has never failed to meet the decided approval of the audience. With all good wishes, I remain

Yours very truly,
(Signed) WILLIAM A. ZERFFI.

Joseph Diskay Active

Joseph Diskay, the tenor whose popularity is constantly increasing, continues to meet with overwhelming success in his tour of the Keith vaudeville houses. Mr. Diskay has also varied his tour with several concerts and recitals, and also with singing at various radio stations throughout the country. Recently a letter was received from Ireland, expressing the appreciation which had greeted one number in particular—Mother in Ireland—a new ballad now being sung by Mr. Diskay on numerous occasions. The broadcasting which is being done by many famous artists proves invaluable in making them known to a larger public, and Mr. Diskay, with his clear, beautiful voice, is meeting with the reward he deserves.

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ACROSS THE COUNTRY

Albany, N. Y., April 2.—Musical Albany, with many from nearby centers, was largely in attendance at the most interesting musical event of the spring season—the concert of the Boston Symphony Orchestra, in Proctor's Harmanus Bleecker Hall, under the local management of Ben Franklin. Pierre Monteux and his men won an ovation with a fine program and Edward Norris, pianist, made a favorable impression in his solo numbers. Mr. Franklin also presented the orchestra in concert in Schenectady.

Lillian Jones, violinist, Mrs. Leo K. Fox, Mary Gibson and Winifred Boyce were the artists who appeared at the spring musicale of the Semper Fidelis.

The Albany Association Glee Club sang The Song of the Cudgel, a Russian folksong, with Elwood Miller, baritone, as soloist and John Louw Nelson, conductor, at a concert at the Ten Eyck recently. Mary Daniel recited Khrishna, set to music by Mr. Nelson and presented for the first time at the David Bispham Memorial concert in New York last year. E. H. V.

Atlantic City, N. J., April 2.—The Lenten recitals given by the Crescendo Club each Thursday afternoon in the Vernon Room, Haddon Hall, have been interesting musical events. Leading local artists, assisted by special soloists, have presented excellent programs. The recitals were opened by Mrs. David Devanny, chairman, assisted by Sarah Croasdale, Mesdames Barbash, Bolte, H. Westney, M. Aarons, F. Young and Alice Warren Sachse. Ida Taylor Bolte sang several Hebrew selections, Lillian Westney was heard in Far Eastern and Northern songs and Evan Prosser interpreted Welsh songs. The second recital presented Evelyn Hemphill, pianist of Camden, N. J.; Mrs. Harry L. Westney, soprano, and Mrs. Harry Shill Hemphill, pianist. Mrs. Westney is well known for her interpretations of child songs. Her solos by Liza Lehmann, T. Spike, F. Norton, H. Avery Smith, Elliott and a group by Irene Franklin, were greatly enjoyed. Miss Hemphill played numbers by Schumann, Handel, Leschetizsky and Liszt.

Old-fashioned tunes were the theme introduced at the third recital given by Mrs. Charles P. Tilton, soprano, and Mrs. Charles Clever, pianist. On March 29, Ida Taylor Bolte and Alice Warren Sachse, pianist, gave the last recital, featuring Spanish music. Mrs. H. W. Hemphill and Mrs. Samuel Reinhart are responsible for the success of the musicales.

The arts and crafts department of the Women's Research Club met in the Solarium of the Marlborough-Blenheim Hotel. An interesting program introduced Elena Avedona, soprano; Evan Prosser, tenor, and Victor Hargrave, pianist.

Mme. Avedano was heard at the luncheon of the Council of Jewish Women, at the Breakers Hotel. Alice Warren Sachse, pianist, assisted.

Harry Kauffman, baritone of the Beth Israel Temple, was soloist at the luncheon of the Woman's Foundation Club, at The Ambassador, and together with Marcel Hansotte, pianist, received an enthusiastic reception.

The Ampico recitals, under the management of Erna Cavelle, soprano, in the National Exhibitors' auditorium, have been interesting musical features. A recent program began with Ampico selections and several songs by Erna Cavelle. Madam Bell-Ranske then gave a lecture on When We Dead Awaken. Another recital featured the appearance of Princess Watahwaso, who has been assisting Charles Wakefield Cadman. She appeared in Indian costume to the delight of the audience. She was assisted by Miss Soreyell, soprano, and Mr. Dunham, pianist.

Evelyn Quick Tyson, pianist and organist, and Charlotte S. Mann, vocalist, presented Mary Jacoby, pianist, and Alice Needles Lippincott, soprano, in recital, March 17. The playing of Mary, the talented daughter of Mr. and Mrs. L. D. Jacoby, was quite remarkable as the child is only in her eighth year. Her numbers were by Haydn, Ravina, Paderewski, Bach, Jensen, Lack and Mendelssohn. Mrs. Lippincott sang, expressively, Slumber Song, by Unterhart; Sing Joyous Birds, by Phillips; Pale Moon, by Logan, and It's April in Killarney, by Nevin. She was warmly acclaimed by the large audience.

On March 28, at the Chalfonte Hotel, Arthur Tracy, tenor, and E. Luceans, baritone, were presented by Joseph D. Martinelli, conductor of the Chalfonte Trio. Both artists won spontaneous applause. Joseph Shall Lilly was the proficient accompanist.

Many gathered in the Grand Arcade of the Ambassador Hotel recently, to hear Signor Vincozo Ceccarelli, tenor, assisted by the Ambassador Artiste Ensemble, Harry Loventhal, director. A number of popular classics served as a background for Sig. Ceccarelli, who sang Rudolph's Narrative (La Boheme) and Recondita Arnaonia. This artist's voice is of excellent quality.

The concerts offered by Oreste Vessella, conductor of the Steel Pier Concert Band, are drawing large audiences to the Pier, especially on Sunday evenings, when the assisting soloist, Annetta Ribecova, soprano, is to be heard. Mr. Vessella's own compositions Victory Festival; march, The Air King; Prosperity, and the President Harding march (the last dedicated to our President) have been featured. Miss Ribecova wins well merited acclamation, being endowed with a glorious voice and attractive personality.

Frank Merrick, conductor of Steel Pier Symphony Orchestra, presented Hilda Reiter, soprano, and the Orchestra in concert on Easter Sunday. J. V. B.

Bay City, Mich., March 27.—The Musicale-Art Club presented Evangeline Lehman, contralto, March 20, in the Masonic Temple. This artist sang recently with the Detroit Symphony Orchestra at a popular concert and received very favorable press notices.

Humperdinck's opera, Hänsel and Gretel, was presented

by the Musicale-Art Club, March 15, in the High School Auditorium with a local cast and orchestra. The performance, which was exceptionally good, was under the stage direction of Mrs. I. D. Harris and musical direction of Margaret Goeschel.

Dugald Stuart Walker gave his lecture, The Invisible Village, some weeks ago in the High School Auditorium, through the efforts of the Musicale-Art Club. For a fortnight following his visit a beautiful collection of the artist's water colors, book-plates and pen and ink drawings hung in the Public Library on exhibition.

A Music Memory Contest, in which nearly twenty-five hundred people are enrolled, is now in progress in Bay City under the direction of Charles H. White, supervisor of music in the public schools. Twelve hundred dollars in valuable prizes are offered, also terms of lessons by the city's foremost music teachers as additional rewards. Silver cups have been offered by the various women's clubs as team prizes for the schools, and the best-kept note books on the contest will be rewarded with additional prizes. The contest includes thirty-five compositions.

For the forthcoming Michigan Directory of Music, published by the State Federation of Music Clubs, a catalogue of Michigan composers has been compiled by Mrs. Norris Wentworth, Bay City, which gives a short biographical sketch, a complete list of compositions and their publishers, also photographs. The composers listed are: Rossetter G. Cole, James Francis Cooke, Eric Delamarter, Samuel Richard Gaines, William Howland, Earl Vincent Moore, Bendetson Netzorg, Jessie Pease, Albert Augustus Stanley, Leo Sowerby, Guy Bevier Williams, Roderick White and Francis L. York.

The Michigan Music Teachers will hold the annual convention in Bay City, during the last week of June. Edwin S. Barnes of Battle Creek, is president of the organization, and James G. Cummings, Saginaw, secretary and treasurer. M. A. W.

Birmingham, Ala., March 26.—Two presentations of the cantata, The Crucifixion, by Stainer, characterized the past week. The first was given at the Church of St. Mary's-on-the-Highlands, under the direction of Edna Gockel Gusen. The solos were taken by Leon Cole, bass, and J. D. McGill, tenor. Mrs. P. J. Smith sang the offertory solo and her rich contralto voice was never heard to better advantage. The second rendering was at the Church of the Advent, under the direction of Ferdinand Dunkley. There were forty voices in the choir. J. D. McGill was the tenor soloist and Brown Bates the bass soloist. The male quartets were sung by Carlton Smith, Sam Thomas, V. T. Kimbrough and E. L. Muchmore. The quartet, God So Loved the World, was sung by Lucile Roberts Brooks, Mrs. H. T. Burnet, J. D. McGill and E. L. Muchmore. Rebecca Bazemore sang the offertory solo.

On Sunday night, March 25, at the Lyric Theater, where sacred services are held under the auspices of the Independent Presbyterian Church, the choir of fifty trained voices, under the direction of O. Gordon Erickson, rendered an excellent program that was enjoyed by a capacity audience. This choir has established the reputation of being one of the finest choirs in the South.

The last of the season's morning study meetings of the Birmingham Music Study Club was held in Cable Hall, March 22, with Ferdinand Dunkley as leader. He continued the series of papers which the club has been presenting this season on the Correlation of Music, Poetry and Painting. The artistic element as set forth by Mr. Dunkley was The Imaginative, as exemplified by MacDowell, Shelley and Watts. The audience showed intense interest in Mr. Dunkley's splendid paper. The musical illustrations were rendered by Jean Blach, pianist; Glen Nichols, pianist, and

Blanche Thompson, vocalist. Aileen Dunkley gave two readings from Shelley. Several splendid reproductions of famous paintings by Watts, which Mr. Dunkley had specially imported from England, were exhibited. A. G.

Boston, Mass.—(See letter on another page).

Buffalo, N. Y.—(See letter on another page).

Champaign, Ill., April 2.—A concert of sacred music was given March 25, by the University of Illinois Choral Society, Frederic B. Stevens, conductor, with Lillian Rutlin Ayers, soprano; Edna L. Cass, contralto; Frank Tatham Johnson, tenor, and Arthur Beresford, bass, as soloists. The accompaniments were played by Jane Churchill Watt, pianist, and Russell Hancock Miles, organist. The numbers rendered were excerpts from Elgar's Dream of Gerontius and Franck's Beatitudes.

The Spring Music Festival will be held May 10-12. Carolina Lazzari, the St. Louis Symphony, the University of Illinois Orchestra and a concert production of Saint-Saëns' Samson and Delilah, by the University Choral Society, will be the feature of the four concerts included. M. E. G.

Chicago, Ill.—(See letter on another page).

Cincinnati, Ohio.—(See letter on another page).

Crowley, La., April 4.—Mrs. Clyde W. Hill played the inaugural recital on the new organ in the First Methodist Church South. The program included numbers by Wagner, Gillette, Johnston, Guilman, Dvorák, Stone and two original compositions by Mrs. Hill. T. M. O.

Denver, Colo., April 4.—The Wolcott Conservatory of Music has issued an attractive bulletin for the summer school, which will be in session July 2-August 4. Edwin J. Stringham, dean, will be in charge and a long list of teachers in piano, voice, violin, pipe organ, cello, public school music, language, theory, dancing and orchestral and band instruments is announced. A special feature will be a course in vocal pedagogy under John C. Wilcox. A. T. C.

Elkhart, Ind., March 28.—Edith and Ethel Lord, harpist and violinist, played in Mishawaka, March 12, at the Methodist Church.

The Matinee Musicale, in a program of unusual interest on March 13, presented Russian music with Mrs. George Manning in charge. She spoke comprehensively upon the music and composers of Russia. The musical numbers which followed were by Rachmaninoff, Rubinstein, Tchaikowsky, Kopylov, Gretchaninoff and Cui. They were rendered by Mrs. Harry Green, soprano; Mrs. George Manning, pianist; Mrs. J. H. Couner, mezzo-soprano; Helen Zimmerman, pianist, and Eunice Zimmerman, violinist. Accompaniments were played by Mrs. Harold Stanton, Helen Zimmerman and Fern Miller.

The Chamber of Commerce Lyceum course presented the Covent Singers in a varied program of vocal and instrumental music.

The Swedish Lutheran Church was filled to capacity on March 13, when Gustaf Holmquist, bass, and Paul Hult—

(Continued on page 54)

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OPINIONS OF THE PRESS

More Praise for Joseph Malkin

Joseph Malkin, solo cellist in the series of eighty-four concerts just ending Farrar's tour, won many press praises, some of which have already been reprinted in the MUSICAL COURIER.

Mr. Malkin has been re-engaged as soloist for the Farrar tour of 1923-24, and departed, April 5, to join his family in Berlin. His little daughter, Anita, the violinist, is developing her precocious talent there.

Some of Mr. Malkin's recent notices follow:

His technique was admirable and his style was finished. The aria by Bach was distinguished for its plaintive sweetness and clearly defined tones.—The Watertown Daily Standard.

Mr. Malkin added not only variety but real beauty to an evening of enjoyment. His aria, Hungarian Rhapsody, and the Beethoven Minuet, as an encore, were musical gems.—Troy Record.

Joseph Malkin is an artist on the violin, drawing from his instrument a fine singing tone, excelling in execution in the Hungarian rhapsody by Poppo.—Fort Wayne Journal-Gazette.

Joseph Malkin demonstrated in his first number his artistic ability, bringing out a beautiful, luscious tone, phrasing superbly. Mr. Malkin is a cellist of rare merit, rich tone production, double-stopping and of brilliancy.—Watertown Daily Times.

He is an artist of real distinction, with abundant technique, big musical tone, excellent intonation, good judgment, and a wealth of artistic temperament. His Hungarian rhapsody called forth brilliant technical display and colorful interpretation and won for him an ovation.—London Morning Advertiser.

Mr. Malkin showed a mastery of technique and earnest concentration in his playing. His numbers included Góltersmann, Rimsky-Korsakoff and Poppo. He won greater response to his encore numbers, and these included his own composition, Romance, Davidoff's La Source, and Beethoven's popular Minuet.—Evening Star, Washington, D. C.

A fine type and an undoubted artist. His tone was melting, his technique fluent and clear, and his command of those accents and shades which make or mar a performance, thorough and noteworthy. He was appreciated by the audience and was recalled several times.—The Times, Louisville.

The success of Mr. Malkin was of a most decided character and the audience would not "be good" until he had given three encores in succession.—World-Herald, Omaha.

The gentle tones of the cello seemed to sweep one far away to quiet places, and the Song of India sighed its downward circling melody very sweetly. In the Hungarian rhapsody Mr. Malkin played with all the sweep and melodic power the cello enables a fine player to give, color and tone and emotional expression very grateful to appreciative hearers. He played the minuet (Beethoven) as an encore, giving it a distinction which so delighted the audience that he was called back a second time. He then played another lovely piece, Canto Armadoro, Sammartini.—Schenectady Gazette.

Hans Hess Pupil Wins Success

Genevieve Brown, a gifted young cellist from the Hans Hess studio, received the following notice for her beautiful playing at a concert given recently by the Maywood Men's Musical Club in Maywood, Ill.:

Miss Brown's bow immediately bound all attention to her melodic offerings. Her contrasts of tone-painting were decidedly attractive, from the soothing, smooth flowing music of the Swan to the crisp and happy scherzo contributed to Van Goens. Miss Brown was enthusi-

astically received, hers was a highly artistic and meritorious performance.—Maywood Herald, March 23.

Miss Brown's growing popularity is attested by the following number of important engagements: March 13, Riverside Men's Club; 19, North End Women's Club; 19, Maywood Men's Musical Club; 20, Woodlawn Women's Club; 27, Grand Rapids, Mich.; April 1, Pilgrim Congregational Church and Fullerton Presbyterian Church.

At Mr. Hess' April concerto class, April 4, Miss Brown played, besides the Haydn concerto in D major, the A minor sonata by Grieg with Marion Roberts at the piano.

Glenn Dillard Gunn Scores in Minneapolis Recital

Glenn Dillard Gunn's recital in Minneapolis, March 22, was reviewed by Royal W. Jimeron in the Minnesota Daily Star, as follows:

A piano recital by Mr. Gunn is an unmixed pleasure, not only for those who attend because they like pianoforte music, but also for students of the art who come to learn as well as to admire. The same qualities of musicianship that one detects in Mr. Gunn's direction of an orchestra are to be observed in his playing. He is a thoroughly mature musician—one who understands the philosophy of his art as well as its technique and mechanics—and his interpretations, while classical, bear the stamp of an original personality. The Mu Phi Epsilon, which presented Mr. Gunn at the Unitarian Church last night, is to be thanked for having re-introduced one of the most capable of American pianists to Minneapolis music lovers.

Mr. Gunn divided his program into three sections. He played Beethoven's sonata, op. 27—one of the greatest delights, when well played, of those who retain their allegiance to the piano and its classics—and two choral preludes by Bach-Busoni, for the first portion of the recital. The Beethoven sonata, a true test of ability, was played with splendid fire and brilliancy. Mr. Gunn brought to bear all of his resources in making it a thing of sheer tonal beauty. The musical content of the sonata is enough. The last two movements were produced in magnificent style.

There is no slavish worship of the old masters in Mr. Gunn's musical make-up. His second group of compositions included two of Debussy's most impressionistic numbers and an Impromptu by John Alden Carpenter, a fellow-Chicagoan of Mr. Gunn's. The pianist's ability to enter so thoroughly into the mood of Debussy, following on his masterful interpretation of the Beethoven sonata, was to be the most impressive feature of the evening. Gardens in the Rain was a more interesting composition than Bells Across the Trees, the first of the Debussy pieces. As played by Mr. Gunn, Debussy takes on new meaning. He is no longer the superficial recorder of transient events, but a composer who uses a new and fascinating formula, progressions of a different order, to obtain his effects. A whole evening of Debussy is likely to cloy the musical palate, but we should be willing to take the chance if Mr. Gunn were at the piano.

There is nothing of the surface-spectacular to Mr. Gunn's playing. Always the student, always the complete master of the mood and meaning of what he plays, Mr. Gunn plays with none of the keyboard tricks which many musicians affect. While he is not spectacular to watch, he achieves musical effects unknown to many more widely heralded artists. Mr. Gunn is a past-master in the use of the pedals, and their skillful manipulation gives Mr. Gunn's performance much of its distinction. Primarily, however, it is his deep knowledge of the whole field of music that makes his piano recitals so interesting.

Edna Thomas and the Critics

The appended criticisms appeared in the New York Evening papers, April 2, regarding Edna Thomas, "The Lady from Louisiana," after her third New York recital, this

season. Few American singers have received more sincere praise than Miss Thomas from the musical critics of this city. The notices follow:

A third program of plantation songs was given last night at the Selwyn Theater by Edna Thomas, who appeared, as usual, in quaint costume. The opening groups of negro spirituals included two new songs from Mississippi of great freshness and simplicity, while the mezzo-soprano repeated several of the New Orleans street calls from her last recital before giving her final Creole selections. The peculiar appeal which Miss Thomas exerts—a combination of authenticity in her style and charm in vocal quality and personal appearance—seemed effective with her large audience, enhanced continuously by the sympathetic accompaniments of Walter Golde.—The Sun.

Nobody can resist Edna Thomas, and every time she sings we are more certain that she knows what she ought to do with her lovely voice and her penetrating imagination, and just naturally does it. She sang in the Selwyn Theater last night. There were the fairly familiar spirituals and the ones which Miss Thomas found for herself. He Never Said a Mumble Word, and Am Gonna Lay Down My Burden, a particularly fine, for they really suggest something that is real and fundamental in the negro expression of pathos and humor. It is the sort of humor that has a world-old grief tucked into it, the only actual humor that is. . . . Her calls of the Ti Marchands of New Orleans make you wish to see the Blackberry Woman and the Charcoal Man; and the Creole Songs included Ai Suzette, and Michie Banjo. But we were even more allured by Salongadou, and Chere mo l'ame toi, that delicious mixture of tongues that Miss Thomas interprets with something that is concisely human and warm and—herself.—The Mail.

Sunday evening, at the Selwyn Theater, Edna Thomas, mezzo-soprano, gave another of her interesting recitals of songs from the South.—The Journal.

Edna Thomas, gowned in her fetching crinolines, gave another recital of the plantation songs, spirituals and Creole songs that she has collected in her native city of New Orleans and its environs. One cannot too often hear the calls and cries of the New Orleans vendors or such charming and tuneful lullabies as Ai Suzette and Chere mo l'ame toi, with its ultra-amorous declaration, I love you as a pig loves mud. But, of course, one must have Mme. Thomas to sing them. The large audience at the Selwyn Theater testified that this interpreter's genial and finished art is finding recognition.—The World.

Cadman and Tsianina Continue Triumphant Tour

Having already filled more than sixty engagements during the present season, Charles Wakefield Cadman and Princess Tsianina have been adding to their triumphs in the concert field, as the following press comments will indicate:

Cadman and Tsianina, in conjunction with the Salt Lake Tabernacle Choir, gave a program that was wholly good and entirely American. The Tabernacle was filled. Princess Tsianina, who was heard here some years ago, has improved in quality of voice and in clarity of diction, and her interpretative work, for general excellence, served as an example to many a singer who claims far more than Tsianina has dreamed of and yet who falls far short of the Indian maiden's artistry. For she has beauty of tone, accuracy of pitch, knowledge of music and brains to interpret with spirit and understanding. She combines dramatic action with her renditions, in subtle and satisfying manner. Here is an Indian girl who sings with taste, grace and broad intelligence.—Salt Lake City Tribune, February 20.

Cadman and Tsianina demonstrated that there is an American music. They satisfied the clamor of the large applauding audience until their supply of cores must have given out. Tsianina has a wonderful mezzo-soprano voice, and training has so brought out the wonderful innate qualities of her voice that the hearer is forced to wonder how many more American Indian prima donnas are unseen in the pueblos of the southwest or the lodges of the northwest. If Tsianina is a sample, then promoters of opera in the United States need scout about European music centers no longer for singers. The aria, Indian Lament, was so good that it brought oral calls from the audience for repetition. Mr. Cadman's playing was excellent and elicited great applause. His music is good enough to speak for itself; a few more

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Cadman and America will not need any Puccini to cross the Atlantic and write its operas.—El Paso (Tex.) Herald, March 6.

There is compensation for living in each new thrill, and the thrills brought by the voice and personality of Tainina compensated her hearers for much that has had to be endured from life. She brought a vital personality to the concert that illumined it. She has a quality of tone in her very lovely voice that seems to express that indelible something for which every soul blindly yearns. She has a personality in her voice that suggests reserve power, a passion for feeling under perfect control and an elementally direct appeal in the sincere expression of sincere emotion that is as refreshing as any direct contact with the big elemental things of nature. Her perfectly trained, lovely voice was a joy to hear in each selection she gave; each was equally beautiful, but in an entirely different way. As interpreted through her rich, colorful, ardent voice, they were gems that made one glad to have heard and added to one's memory treasure house.—El Paso (Tex.) Times, March 6.

Rams Head Players Close Season

The Rams Head Players of Washington, D. C., have just completed their first season, and a very successful one it has been, too. Six artistic productions of high class plays have been given to increasingly large and interesting audiences. The Rams Head Players are all professionals and gave delightful performances of the following plays: The Jewel Merchants, James Branch Cabell; In the Shadow of the Glen, J. M. Synge; Three Nuns and a Lady, James Reynolds; The Importance of Being Earnest, Oscar Wilde; Grania, Lady Gregory; The Truth, Clyde Fitch; L'Enfant Prodigue, Michel Carré, Jr., and André Wormser, and an excellent triple bill to close, including Pariah, August Stringberg; Joint Owners in Spain, Alice Brown, and The Tents of the Arabs, Lord Dunsany. The costumes for all the productions were designed by James Reynolds, who is art director of the Rams Head Players. He also designed all the settings for the ten plays. Robert Bell is director of the players.

Appended are a few pithy sentences which will give an idea of what the Washington critics had to say regarding the merit of the Rams Head Players' performances:

(Appropos the first performance.) Seldom has Washington been accorded the opportunity of viewing such charming diversions as was offered by Mr. Bell and his players.—Washington Post, January 9.

The present reviewer has seen presentations of the Wilde comedy, The Importance of Being Earnest, in both New York and Boston, and in neither instance were they as effectively or as artfully handled as in last night's performance (January 17). In fact, it can be said in all truthfulness that there have been few offerings in Washington this season which have shown as evenly capable casts.—Washington Post, January 18.

Schofield Has "Magnificent Baritone Voice"

Edgar Schofield appeared in concert a short time ago in Concord, N. H., and the next day the music critic of that paper spoke in the highest terms of the fine art of the baritone, his comments in part being as follows:

Mr. Schofield has a magnificent baritone voice which he handles with consummate art. His selections comprised a wide variety, French, German, Italian, early English songs and negro melodies, and it would be hard to say which he sang with better effect.

In the opening group the first three songs were of a religious nature. Mr. Schofield's interpretation of devotional music leaves nothing to be desired. But it was the Pedlar's Song from The Winter's Tale that captured the audience.

The aria from Massenet's Herodiade was one of the most important numbers, but nothing appealed to the audience more than the negro spiritual, It's Me, O Lord, which Mr. Schofield gave in response to an encore. The listeners will not soon forget the intensity of tone and feeling which the artist put into the simple words. As a second encore Mr. Schofield gave another negro melody of a different type, The Gospel Train's a Comin'. In the last group after two beautiful ballads, Mr. Schofield gave Leon's galloping Tally Ho, which had to be repeated in its entirety. This was followed by Kramer's Great Awakening, which stirred the audience so that they remained in their seats till Mr. Schofield had responded once more with Tommy in the Orpottle. Even then the audience was reluctant to depart.

(Opinions of the Press continued on page 62)

Easton and Althouse Delight Portland

The following letter received by Haensel and Jones, managers of Florence Easton and Paul Althouse, gives indication of their success in Portland, Ore.:

The Easton-Althouse concert was one of the most artistic and thoroughly successful that we have ever managed. This was Althouse's third consecutive appearance on our Portland series, and he certainly has made a host of friends here. Easton gave us a marvelous performance. It was the first time that we had ever heard her in concert, but I think that she is fully as great an artist in concert as she is in opera. Altogether, I think their program has been one of the outstanding musical events of the season.

Cordially yours,

ELWYN CONCERT BUREAU,
(Signed) H. M. McFadden.

Leone Kruse to Create New Role

Leone Kruse, dramatic soprano, has been engaged to create the soprano role in the new oratorio by Carl Hauser, The Legend of Sleepy Hollow, at Waterbury, Conn., on May 17. The book of the new oratorio was written by John Kyes, Jr., and will be sung by the members of the Waterbury Choral Club (to whom it is dedicated) under the direction of Isaac Beecher Clark. The work, which is said to be very interesting, has three solo parts—Katrina being sung by Miss Kruse. An orchestra, composed of members of some of the symphony orchestras in New York, will play the accompaniment.

Hopper Books Petersburg Festival Artists

The offices of Evelyn Hopper have booked all of the artists engaged for the Petersburg (Virginia) Festival to be held on May 24 and 25 in that city. The evening of May 24 the Choral Society will present The Elijah with Dicie Howell, soprano; Edna Indermaur, contralto; James Price, tenor, and Norman Johnston, baritone, assisting. On the following night which is Artists' Night, Miss Howell, Miss Indermaur and Mr. Johnston will give the entire program.

Samaroff Interested in Russian Literature

A list of about one hundred prominent Americans, among whom was Olga Samaroff, were addressed by a newspaper syndicate, asking them to submit lists of the ten "most enjoyable books." Mme. Samaroff complied with their request and when the ballots were read, her predilections revealed a leaning toward modern Russian novelists. Mme. Samaroff, incidentally, is considered a specialist in Russian literature and is said to own one of the finest collections of Russian literature.

Pennsylvania Summer Session at West

Chester

The State Normal School at West Chester, Pa., announces a summer session, June 29 to August 10, for the training of supervisors of music, both vocal and instrumental. The director of the instructing staff, which includes many well known names, is Hollis Dann, Mus. Doc.

The three courses offered are for supervisors of music, supervisors of instrumental music and for special teachers of music in the junior high school. The courses include methods and practice teaching, sight reading, dictation, melody-writing, theory, harmony, orchestra and band methods, chorus work, conducting, various instrumental classes, voice training, Dalcroze Eurythmics, public speaking, psychology and child study, history and principles of education and history of music and current events.

Associated with Hollis Dann on the instructing staff are Bernice White, instructor in music, Hunter College, New York City; Prof. William H. Hoerrner, head of the department of music, Colgate University, Hamilton, N. Y.; Helen Allen Hunt, teacher of singing, Boston, Mass.; David E. Mattern, director of school orchestras and instrumental classes, Rochester, N. Y.; E. Jane Wisenall, teacher of harmony and choral music, Woodward High School, Cincinnati, Ohio; Robert Braun, musical director, Braun School of Music, Pottsville, Pa.; Bruce A. Carey, director of music, Girard College, Philadelphia, Pa.; B. F. Stuber, director of instrumental music, public schools, Akron, O.; Lucy Duncan Hall, teacher of Dalcroze Eurythmics, Francis W. Parker School, Chicago, Ill.; Mabel Elsworth Todd, lecturer on perfect poise of body as related to voice development and health, Boston, Mass.; Elizabeth Colwell, teacher of practical application of Miss Todd's principles of poise, Boston, Mass.; Lida J. Low, teacher of singing, New York City; Clara F. Sanford, assistant director of music, department of public instruction, Harrisburg, Pa.; Josiah Morse, Ph.D., professor of psychology and philosophy, University of Columbia, S. C.; C. Edward Hausknecht, head of department of music, State Normal School, West Chester, Pa.; Leontine Roberts, teacher of Dalcroze Eurythmics, Chicago, Ill.; Selma M. Konold, assistant director of music, department of public instruction, Harrisburg, Pa.; Mildred Bailey, assistant supervisor of music, New Bedford, Mass.; Sarah K. White, director of music, St. Joseph, Mo.; John T. Watkins, choral conductor and teacher of singing, Scranton, Pa.; Edward Zimmer, Jr., A.B., director of instrumental music, State Normal School, West Chester, Pa.; Sarah Y. Cline, director of music, Little Rock, Ark.; Edith N. Rhett, Kansas City, Mo.; Vincent Jones, head of harmony and ear training department, University of Southern California, Los Angeles, Cal.; Ina N. Davids, teacher of harmony and piano, Manual Arts High School, Los Angeles, Cal.; Mabelle Glenn, director of music, public schools, Kansas City, Mo.; M. J. Costello, A.B., M.A., vice-principal and head of English department, Technical High School, Scranton, Pa.; Florence A. Lee, State Normal School, West Chester, Pa.; Isabel Mossman, assistant supervisor of music, Indianapolis, Ind.; Mabel Hanson, supervisor of music, West Chester, Pa.; Ralph C. Sloane, director of department of public school music, De Pauw University, Greencastle, Ind.; Oscar H. Hawley, director of instrumental music, teacher of theory, Iowa State College, Ames, Ia.; Pearl Quinby Shenton, supervisor of music, grade schools, Coatesville, Pa.

Dixon Plays for Master Institute of United Arts

As a courtesy to the Master Institute of United Arts, Frederic Dixon, American pianist, played a program before the pupils and guests of the Institute on March 18. The program, which was the same as Mr. Dixon offered at Aeolian Hall on March 20, included Mendelssohn's variations serieses, Beethoven's sonata, op. 57; Deems Taylor's Poem, op. 5, No. 2, and Chopin's Ballade, op. 52.

Juan Manén Sails for Cuba

Juan Manén, Spanish violinist, ended his American tour with a concert in Wilmington, after which he was due to leave for a Cuban tour of ten concerts. The violinist will return to his home in Barcelona, where he will be kept busy

with composing during the spring and the summer. The first work which he intends to take up is the complete rewriting of his opera Acte, which has been performed in the past in Cologne with Claire Dux and in Dresden with Eva von der Osten. In addition to his recently published string quartet (Universal Edition, Vienna), Manén is going to finish a second quartet, which has been sketched by him during his stay in America.

In September, Manén will start his annual Spanish tour, after which he will return to America, where he will make a second tour, which will take him from coast to coast. Manén will appear during the next season as soloist with several symphony orchestras.

Stanley Soloist with Detroit Orchestra

Helen Stanley was the soloist with the Detroit Symphony Orchestra, April 5 and 6. In addition to the aria from Der Freischütz and two Wagnerian songs, she sang the soprano part in Mahler's Resurrection Symphony.

One of Mme. Stanley's recent successes was with the Minneapolis Orchestra in St. Paul and Minneapolis, March 22 and 23, Bruno Walter, guest conductor. At Mr. Walter's request she sang Ah, Perfido from Beethoven's Fidelio, and a group of Wagnerian songs, for which Mr. Walter furnished the piano accompaniment.

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ACROSS THE COUNTRY

(Continued from page 51)

man, pianist, appeared in joint recital. Mr. Holmquist's numbers ranged from oratorio to ballad, including some Swedish folk songs, sung in the native tongue. His rich, sonorous voice was a joy to hear and his audience was enthusiastic in its applause. Not less pleasing was his able accompanist, Paul Hultman, who also contributed piano numbers. Both gentlemen are connected with Bush Conservatory, Chicago.

The Matinee Musicale gave a program by women composers at its regular meeting, March 27. The program opened with a sketch about women prominent in the realm of musical composition given by Florence Wiegner, chairman for the day. The program included numbers by Mana-Zucca, Hopekirk, Chaminade, Lemon, Vannah, Salter, Ware, Lang, Lehman and Beach. Those participating were Mrs. Fred Tohrnburg, pianist; Florence Wiegner, contralto; Marion Hughes, pianist, and Mrs. J. F. Wiley, soprano. Fern George and Brenda Fischer McCann were the accompanists. Election of officers for the ensuing year resulted as follows: president, Mrs. I. H. Church; vice-president, Mrs. George Manning; treasurer, Goldie Bowerman; recording secretary, Alene Webster, corresponding secretary, Florence Wiegner. B. F. McC.

Fort Smith, Ark., April 3.—Mme. Schumann Heink appeared in recital at the Joie Theater. Assisting her were Hermine West, soprano, and Katherine Hoffmann, pianist. Schumann Heink completely captivated her audience with her glorious voice and wonderful personality. The greater part of the program was sung in German, with some in Italian and English. As an encore she sang Lieurance's Moon Dear, saying it was an Indian love song by Lieurance, but "with so many words in the title I forget, but I know the song." The last group included songs by Turner, Chadwick, Hueter and Nevin. As the last encore Schumann Heink announced she would sing a song she had often sung in camps—may be to some of the boys present, and sang Danny Boy, an Irish folk song. Schumann Heink's appearance was the first here in fifteen years.

A sacred concert was given at the Jewish Temple, under the auspices of the Temple Aid Sisterhood. There were organ solos by Mabel Vann Lindsey, an anthem by a mixed quartet, comprising Mrs. Stephen Brown, Mrs. L. P. Garner, Richard Thomas and D. C. Smith, with Mrs. E. L. Miley at the organ; a baritone solo by Arthur Griffin; a number by a string quartet consisting of William Worth Bailey and Evelyn Weinstein, violinists, and Mrs. William Worth Bailey and J. H. Wright, cellists; a soprano solo by Dora Thomasson Hoffman, with Mrs. Leming at the organ; an anthem by mixed quartet, composed of Mrs. Bert Hall, Mrs. Irving Sterberg, Neville Kelley and Herbert Southard, with Mrs. Lindsey at the organ; a tenor solo by Raoul Tricot, accompanied by Hattie May Butterfield; a violin solo by Maurice Derdeyn; soprano solo by Mrs. Sternberg, and a number by a male quartet, including Neville Kelley, James Hartshorne, Arthur Griffin and Herbert Southard.

The Musical Coterie gave a sacred concert at the First Baptist Church. The program introduced some of the best local talent, comprising numbers by St. John's Episcopal, First Methodist Episcopal, First Baptist and Church of the Immaculate Conception choirs; Mr. Bailey's violin choir, Maurice Derdeyn's string quartet, organ solos by Mrs. Martin Dyke, Mrs. Joe Leming and Hattie May Butterfield, and vocal solos by Rebecca Eichbaum, Dora Thomasson Hoffman, Mrs. William J. Murphy and Roy M. Johnston.

Hattie May Butterfield, organist at St. John's Episcopal Church and teacher of pipe organ at the Southwestern Studios of Musical Art, offered a series of six concerts at St. John's during the Lenten season.

The Benedictine Sisters presented a boys' recital. The first in a series of pupils' recitals was given at the Southwestern Studios of Musical Art by a group of Miss Butterfield's piano pupils, assisted by pupils of Miss Campbell's and violin pupils of Mrs. Bailey's.

Mrs. Baines presented her pupils in recital at the Carnegie Library.

Mary Arbuckle, local violinist, now at the American Conservatory of Music in Chicago, has been selected to play two solos at the Advanced Students' Recital. F. K. F.

Jamestown, N. D., March 29.—The music department of Jamestown College, G. C. Ringgenberg, director, gave two splendid productions of The Bohemian Girl. The entire cast was composed of students in the department. The chorus sang with a young, fresh quality which was especially exhilarating in the climaxes. The diction was decidedly clear. Especially noteworthy was the work of Margaret Fairweather in the role of Arline. The other members of the cast were Peter Vellenga, Harold Miller, Margaret MacInnes, Elwood Fahl, and Maurice Bouer. Accompaniments were provided by the large pipe organ in the chapel and two grand pianos, played by Miss Zimmerman, Marguerite Hood, and Doris Woodward. Instrumental solos were provided by Helmer Huseuth and John Tunstall, of the faculty. The drama was under the supervision of Elizabeth Muncy, vocal instructor in the department of music. Miss Muncy's excellent instruction in dramatic interpretation was evident in both the solo and spoken parts. Due to Professor Ringgenberg's general management, there was a high degree of cooperation and a systematic division of labor and responsibility that seldom marks elaborate amateur productions.

The first annual contest of the College Glee Clubs of N. D. was held in the auditorium of the Teachers' College, Valley City, N. D., March 23. The contest was an exceedingly close one and gave demonstration of some remarkable singing. First place was awarded to the Men's Glee Club of Jamestown College, G. C. Ringgenberg, conductor. The judges were Peter Edwards, Lisbon, N. D.; A. J. Stephens, Fargo Conservatory, and Earl Killen, of the Minnesota University. The winners were given a purse. G. C. R.

Jenkintown, Pa., March 28.—A concert of compositions by American composers was given on March 26, by students of the Conservatory of Music of Beechwood School. The program consisted of numbers from the works of MacDowell, Chadwick, Parker, Hadley, Foote, Rogers, Whiting and others and was much enjoyed by the many interested listeners. F. G. M.

Joplin, Mo., March 26.—The local Fortnightly Music Club presented The Flonzaley Quartet at the High School Auditorium, March 21, in the following program: Schubert's

quartet in A minor, op. 29; Arnold Bax' quartet in G major; Emil Blanchet's Highland Fling, No. 3, op. 33 (Ms.); Joseph Speaight's The Lonely Shepherd, and Mendelssohn's scherzo, op. 44, No. 2.

On March 12, this club also presented Werrenrath, in a splendidly rendered and well-received program. On the evenings of March 8 and 9, and the afternoon of the tenth, the Music Department of the Joplin High School, T. Frank Coulter, director, presented De Koven's Robin Hood. The presentation was remarkable for a high school performance; there was not a dull moment throughout. Although the High School Auditorium seats about twelve hundred, many were turned away each evening and, following public requests, the opera was repeated on two evenings of the following week. J. B. V.

Kansas City, Mo., April 5.—A concert was given under the direction of Rudolf King at Bethany Baptist Church, April 3. Mr. King presented four of his pupils: Irma Shannan, Hazel Willis, Robert L. Head and Mrs. Frank Knight, who played their piano numbers with skill. Ralph Parland, baritone, and Jessie Smullin, dramatic reader, each offered several numbers. A. F. G.

Lowell, Mass., March 28.—With her refined and artistic singing of two arias from Don Giovanni, in which opera she made her debut in Covent Garden, Alice Nielsen charmed an audience which assembled in the Memorial Auditorium for the second of the season's concerts by the Boston Symphony orchestra, under the local management of Albert Edmund Brown. Few sopranos equal her in the subtle qualities and the artistic restraint which the music of Mozart demands. The audience would gladly have heard more had the custom of these concerts permitted it. For the instrumental program Mr. Montoux had chosen the Schubert unfinished symphony, Chabrier's Rhapsody Espana and three excerpts from Wagner.

The choir of the Immaculate Conception Church gave an impressive interpretation of Dubois' cantata, The Seven Last Words of Christ, at the evening service on Palm Sunday. The soloists were Mrs. Phillip Mooney, Florence McManus and Mrs. A. Boudreau, sopranos; James S. King, Michael Gilmore, John Hartnett, tenors, and William L. Gookin, Joseph Egan and Joseph Reilly, baritones. Mrs. Hugh Walker was at the organ.

There have been several changes in local quartet choirs. At the First Congregational Church Edna Holmes, of Melrose, is to be soprano, and Edward L. Gerry succeeds Andrew McCarthy as baritone. Rhoda Whitman goes to the Highland Congregational Church as soprano. Other new singers in the quartet there are Nellie Wright, of Lawrence, contralto, and Harrison Raner, of Billerica, tenor. At the First Baptist Church, Sarah Clement Lavergne succeeds Anna Roth Large as soprano and Chester H. Barker will be the tenor.

Mary G. Reed, of Boston, who is interested in the National Federation of Music Clubs, recently gave a lecture recital on Scandinavian music in Liberty Hall, under the auspices of the local Crescendo Club. She was assisted by Edna Sinnett, vocalist.

Stuart Mason, of the New England Conservatory of Music faculty, and a gifted musician and composer, is conducting a university extension course of lectures on the appreciation of music, the series being held in the high school auditorium.

Rudolphe Janson LaPalme, baritone, and Jesus Maria Sanroma, pianist, gave a joint recital in Liberty Hall recently. The latter, who comes from Porto Rico, made a notably favorable impression.

On March 9, Rachmaninoff appeared at the Memorial Auditorium.

John J. Kelly, organist and choir director, with a double quartet of soloists, gave some of the principal numbers

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from Rossini's Stabat Mater, on March 18, at the Sacred Heart Church.

Ella Reilly Toye directed a varied program of Irish ballads and instrumental music to the enjoyment of a large audience in the Memorial Auditorium. S. R. F.

Miami, Fla., March 31.—Helen Bertram's recital in Central School, March 23, was a decided artistic success. Edna Burnside, of the Miami Conservatory, presided at the piano and also played a solo.

Olive Dungan, pianist; Kathryn Dungan, singer, and Olive Slingluff, reader, appeared recently in an artistic recital at the Hollywood Hotel.

Grace Porterfield Polk, composer and singer, gave a radio program March 22. Mrs. Polk has been unanimously re-elected president of the Miami Music Club for the third successive year.

B. Wittmer Brenaman sang to a delighted audience at Mrs. Richard L. Hoxie's Literary Thursday, March 22. Ruby Showers Baker was heard in a vocal number. Iva Sproule Baker played the accompaniments in her usual fine style.

Under the auspices of the Central School Parent-Teachers' Association, a splendid concert was given in the White Temple. The program included selections by Florence Pauly, pianist; Tom Wylie, tenor; Allan Carr, tenor; Catherine Luden, pianist; Mrs. Guy Stewart McCabe, reader; Mrs. Carl Mayer, soprano; Mrs. B. W. Brennaman, pianist, and the guest artist, Rachael Jane Hamilton, soprano.

At the residence of Mrs. Benjamin Tobin, in Buena Vista, a musical tea was given for the benefit of the library fund. Music was furnished by Adelaide Clark, contralto; Mrs. Eugene Romih, soprano; Mrs. J. R. Livingston, contralto; L. D. Gates, tenor; P. C. Long, baritone; Grace Porterfield Polk, soprano; Amy Davis, pianist; Gertrude Baker, organist; Mrs. H. P. Braning, pianist, and Rachel J. Hamilton, soprano.

The Cardinal Club was entertained on St. Patrick's Day by Mrs. B. F. Tobin. Mrs. Sproule-Baker, Mrs. Guy Stewart McCabe, Grace Porterfield Polk, Mrs. E. C. McGraw and Frances Tarboux provided the program.

Mrs. James Bissett, contralto; Helen Bertram, soprano; Mrs. Moser and Maxine Moser, pianists, and Mrs. Arthur Keene, soprano, furnished the music at the silver tea given at the Holy Cross Church, Buena Vista.

For the benefit of the humane work of the city, over which Mrs. A. J. Myers presides, the Junior Music Club gave a second performance of The Fairy of the Fountain, at Central School. Mrs. Walton Arrington, soprano, and Mrs. Guy Stewart McCabe, impersonator, assisted.

Mana Zucca was among the guests at the reception to honorary members given by the Junior Music Club. Mrs. Brackett Bishop, of Chicago, and Effie Bentham, of London, were the speakers during the afternoon. L. B. S.

Missoula, Mont., March 30.—On March 18, a number of the students of the State University School of Music gave a recital at the University Auditorium. The following took part in the program: Mary Ryburn, Jean Cowan and Joseph Dunham, pianists; Russell Stark, Mary Fleming, Gladys Price and Gertrude Hassler, vocalists; Hildegarde Weisberg, Bernice McKeen and Marian Ferguson, violinists. The program included compositions by Harriet Ware, Nevin, Schubert, Liszt, Bizet, Del Riego, Beethoven, MacDowell, Vialti and Schumann. Special praise should be given Marian Ferguson, fifteen-year-old violinist, who played her concerto unusually well. She is a pupil of Professor Weisberg and is very talented. She will be soloist with the Montana Symphony Orchestra at the concert April 11.

On March 23, the St. Olaf's Concert Band made its appearance in this city. The band is under the direction of J. Arndt Bergh and shows fine training. One unusual feature is that everything is played from memory. The program contained such numbers as Wagner's Tannhäuser overture, Liszt's second Hungarian rhapsody and Brahms' Hungarian Dance, No. 6. Gertrude Boe made an excellent appearance as soprano soloist. This young girl has a beautiful voice and delighted her audience with several numbers. Of special note was her rendition of I Am Titania, from Mignon. Both the band and Miss Boe responded to the hearty applause with encores. E. A.

New Orleans, La., April 10.—The twelfth annual meeting of the Louisiana Music Teachers' Association was held here April 6 and 7, with the headquarters in The Grunewald Hotel. The sessions on Friday were devoted to discussions of High School Credits for Outside Music. Leaders in the various phases of the subject were Mrs. Lillian G. McCook (Natchitoches), Leon R. Maxwell (New Orleans) and William Arms Fisher (Boston). Another report in credit courses elsewhere was given by Howard C. Davis (New York). The Point of View of the State Board of Education was given by C. A. Ives, State high school inspector, and the Credit in New Orleans' High Schools was discussed by Mary Conway, chief supervisor. Two demonstrations were interpolated, one by the Boys' Orchestra of the Warren Easton High School, George Paolletti, conductor, and one by a chorus of eighth grade pupils from McDonogh 14, led by Alice Lechert.

The subjects lectured on the following day were The Fake Music Publisher (M. F. Dunwoody, Pineville), Practical Suggestions for the Teaching of Rhythm (Anna Van Den Berg, New Orleans), Piano Teaching Lists for the Early Grades (Lloyd W. Andrus, Sulphur), Modern Teaching Pieces for the Piano (Mary V. Moloney, New Orleans) and Business and Music (Charles H. Behre, New Orleans). There also were demonstration lessons in Piano Interpretation (Walter Goldstein and Elizabeth Craig) and in Vocal Class Lessons (Cuthbert Buckner, New Orleans).

On Saturday night the St. Louis Symphony Orchestra, with Carolina Lazarri as soloist, furnished a program offered as entertainment to the guests. M. G. E.

Oakland, Cal.—(See Music on the Pacific Slope).

Oklahoma City, Okla., March 31.—Galli-Curci sang March 30, in the Coliseum, under the local direction of Hathaway Harper. With the exception of the valse from Romeo and Juliet, the program was composed of songs of a lighter vein. Among these Chanson Indoue, by Rimsky-Korsakoff, and A Little Prayer, by Russel, were most enthusiastically received. The prima donna was accompanied by her husband, Homer Samuels, and assisted by Manuel Berenguer, flutist.

Unusual talent was displayed by some of the students presented by Edla Lund in her Thirteenth Street studio.

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Outstanding for its rendition and beauty of tone quality was the Flower duet from Madame Butterfly, sung by Dorothy Mayhew and Elizabeth Bedford. In Vision Fugitive, from Herodiade, Edward Lund was most satisfying. He sings with finish and has splendid diction. Other pupils presented were Adella Broman and Jennie Lee Moore. C. M. C.

Petersburg, Va., March 26.—The Petersburg Music Club presented the Apollo Club of Richmond at the first artist concert on the course. This club of male singers was assisted by Mrs. John Womble, soprano. The concert was a success in every way. James Womble is director of this chorus, which reflected much credit upon him.

The first concert by local talent was given by the Petersburg Music Club and was in charge of Lucy Shackleford, W. J. Burleigh, Mrs. H. Reed Boyd and Frank Smith.

Virginia Bowman Hall recently repeated for the fourth time the concert program in which she features as Aureola, Queen of Light.

A mixed quartet, composed of Mrs. Chesley Martin, soprano; Mary Patteson, contralto; Ollin Rogers, tenor, and John Patterson, baritone, gave a fine concert at the Highland M. E. Church.

The choir of the Washington Street M. E. Church rendered a special program under the direction of Paul Saunier, organist, which drew a capacity audience. This choir numbers twenty-five voices and the soloists are Charlene Miller, soprano; Josephine Smith, contralto; Hugh Alley, tenor, and John Patterson, baritone.

On March 1 the second concert of the series at the headquarters of the Petersburg Music Club was given under the direction of Mrs. Chesley Martin, Mrs. F. J. Wright, Herbert Prichard and H. H. Wells. One of the features was a piano quartet played by Mrs. C. D. Witherspoon, Betty Jones, Mary Patteson and Emily Mason.

The Petersburg Chorus of 150 voices, under the direction of Paul Saunier, sang a special number from Mendelssohn's Elijah for the Thirty-seventh District Conference of Rotary Clubs, March 6. This chorus will render Elijah on May 24 and has engaged Dicie Howell, soprano; Edna Indermaur, contralto; James Price, tenor, and Norman Johnston, baritone, as soloists.

Gladys Havens, contralto, charmed the Rotarians with her singing at the conference on March 6. Raymond Havens, international rotary president, sang several numbers with Mrs. Havens.

Joseph Whittemore, tenor and vocal teacher, presented some of his pupils in recital at the Second Baptist Church on March 15, assisted by Shepherd Webb, organist, from Richmond. Those who sang were Charlene Miller, Mrs. Clarke, Vivian Boyd, Josephine Smith, Effie Neaves, Virginia Blackwell, Mrs. Montgomery Jackson and Messrs. Alley, Nunnally Whitfield and Whittemore.

The Virginia State Federation of Music Clubs held its fourth annual conference in Petersburg March 22 and 23. Mrs. Malcolm Perkins is president, and the committee on local arrangements was headed by Mrs. F. J. Wright.

The Young Artists' Contest for the State was held in the high school auditorium on Friday afternoon, March 23, and first honors in the vocal contest were won by Julia Blankenship, of Petersburg.

One of the features of the convention was an organ recital given on Thursday afternoon, March 22, at Wash-

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ington Street M. E. Church, by Paul Saunier, organist, assisted by Mrs. E. Lee Trinkle, violinist.

On Thursday evening, March 22, the second artist concert of the Petersburg Music Club series was given by Jerome Swinford, baritone soloist, from New York, assisted by Virginia Bowman Hall, soprano, of Petersburg. Mary Patteson accompanied. P. S.

Portland, Ore.—(See Music on the Pacific Slope).

Sacramento, Cal.—(See Music on the Pacific Slope).

San Francisco, Cal.—(See Music on the Pacific Slope).

San Jose, Cal.—(See Music on the Pacific Slope).

Sioux Falls, S. D., March 29.—Henry Hadley's operetta, The Fire Prince, is to be presented here on May 3 and 4, by the students of the Washington High School, under the direction of Stanley Stevenson, who will be assisted by eight committees from the High School faculty. A chorus of one hundred voices is now under training and a complete cast has been chosen after a series of try-outs as follows: Grogno, the King, Marcus Houge; Prigio, the Fire Prince, Darlington Hendrickson; Prince Alphonso, Howard Zellhoefer; Prince Enrico, Peter Iverson; Wise Man, Jonas Hildahl; Don Roderigo, Clyde Larson; Don Frederic, Edward Smith; Benson, the Butler, Howard Bauch; William, the Page, Lawrence Carroll; Rosa, Veryl Hauser; Queen Isadora, Dorothy Siedenborg; Lady Malinda, Edna Adams; Lady Kathleen, Genevieve Keesler; Duchess, Lucille Craig; Teresa, Dorothy Doolittle; ladies and gentlemen of the Court, guests, soldiers and servants. The spring operetta, given each year, is looked forward to with much pleasure. It is with pride that all participants work for its success.

Following The Crown of Life, given some weeks ago, the cantata, Olivet to Calvary, by J. H. Maunders, was presented at Calvary Cathedral. The Paschal Victor, by J. S. Mathews, was heard for the first time in Sioux Falls, and was well received. These works were rendered by the Cathedral Choir, under the direction of L. Gilbert Piaggi, choirmaster. The last number in this series was The Crucifixion, by Stainer. B.

Spartanburg, S. C., April 2.—F. W. Wodell, director of the Spartanburg Music Festival, which is to be held here May 2 to 4, gave a lecture on the oratorio program to be given the first night of the festival and prepared an immense audience for the treat in store for them. Under his direction soloists and chorus sang passages from Haydn's Creation, Rossini's Stabat Mater, Gounod's Messe Solennelle and Mendelssohn's Elijah and Handel's Messiah. Director Wodell's lecture on famous passages from the oratorios was much appreciated. It has prepared the Spartanburg citizens for fuller appreciation of the festival. The fact that the big auditorium, which seats close to 2,000 people, was practically filled is evidence of the interest in the festival. Soloists who especially distinguished themselves in this public "practice" were: Mrs. Jesse Willson, soprano; Mrs. J. Wirron Willson, soprano; Maury Pearson, (Continued on page 65)

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This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.
 With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.
 The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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SUCCESSFUL BARTOK AND WEINER

WORKS HEARD IN BUDAPEST AT LAST

Coolidge Prize Quartet Reaches Home—Guests Conduct in Dohnányi's Absence—George Antheil and Other Foreigners Rouse Interest

Budapest, March 12.—Aside from a very few musical happenings having some features differing from the ordinary, musical life in Budapest has been progressing about as usual. Two events of importance were the concerts at which Bartók's sonatas were performed with the composer at the piano, assisted by Emerich Waldbauer. Both these sonatas, as well as other Bartók works, have already been reviewed in the MUSICAL COURIER on the occasion of the Melos Society's "Bartók Week" in Berlin. Suffice it to say that the antagonistic attitude of the press towards Bartók's music in the past is gradually disappearing and that his works now are either greeted enthusiastically or at least with due respect.

Not only in our country—whose musical life is at present enduring great misfortune—does this music point like a finger towards a future of promise: it stands like pillars amidst the mass of imperfect music throughout the whole of Europe. Apostles of atonality will no doubt be disappointed in these sonatas, the first one in C sharp major being just as clear as the second in the old-fashioned key of C.

WEINER QUARTET HEARD AT HOME.

The quartet of Leo Weiner, which also had its first performance outside its native land—namely in Pittsfield, where it was awarded the Coolidge prize—likewise had its first hearing in Budapest recently. The Leher Quartet gave a brilliant performance of the work and earned noisy applause for the composer, who can now refute the old saying about the prophet in his own land.

MADRIGALS.

Hans Hammerschlag, who has inaugurated a series of "little concerts," deserves the gratitude of Budapest music lovers. He has a small a capella choir interpret the madrigals of the sixteenth and seventeenth century with a precision and artistry that are indeed noteworthy. Works of

old Italian masters, practically unknown here, have constituted the majority of the works offered thus far.

GEORGE ANTHEIL, THE AMERICAN FUTURIST.

The young American, George Antheil, who styles himself pianist-futurist, apparently did not realize that here these titles are already common, passé and not a flattering recommendation for a newcomer in Budapest who wishes to be taken seriously. His hall was filled with those who wished and anticipated amusement, and with those who, having noted the peculiar titles of his compositions, wished to have something to talk about. They seemed to be satisfied: he had a jolly success. To make caricatures of other composer's works is only sport, but nevertheless it requires a certain technic, which Antheil does not have enough of to do this sort of thing in a superior manner. On the other hand, his own compositions—unintentionally of course—seem like caricatures. In such cases one sees new forms of expressions only when they are products of strong feeling and emotion. He understands how to give his music a modern garb without, however, having anything beneath it. Lacking the very nerve of life his works become inanimate. Antheil gives us a glimpse of what modern music should be, but as to the music itself—he still owes us everything.

PLENTY OF PIANISTS.

Of other pianists, Budapest has had a surplus. Even when Dohnányi is absent and we do not hear his masterly playing, the memory of it alone makes it difficult for other pianists who appear here. Of especial interest, however, were the appearances of D'Albert, as soloist with orchestra and in recitals. He seems to take pleasure in practicing these days, since, even while the orchestra plays the tutti, he employs his spare moments in practicing passages. Those who never heard him in his prime can get an idea of his greatness even today.

ZOLTÁN KODÁLY.

Mme. Genova and Pupils Give Recital

Mme. Stella Genova and her artist-pupils contributed to the program for The Annual Confirmation Concert, which was held under the auspices of The Renovation Committee,



STELLA GENOVA

in the Bethlehem Swedish Lutheran Church, Brooklyn, on March 24. Alfred Boyce furnished excellent accompaniments, and Mme. Genova and her pupils were assisted by the orchestra of the Warren Street M. E. Church, branch of the National Society for Musical Advancement, also the Bethlehem Church Choir, assisted by Conrad Forsberg. Mme. Genova sang as her first number a group of Swedish folk songs. Mlle. Lucienne Pambrun sang a group ending with Openshaw's famous ballad, Love Sends a Little Gift of Roses. Mme. Genova and Eric Envall, tenor, accompanied by the orchestra, sang the Miserere. Margaret Hobbs sang two Arthur A. Penn songs—Smilin' Through, and Sunrise and You. Mr. Forsberg then contributed three piano solos.

Part two of the program began with a duet arrangement of Lohr's beautiful ballad, Where My Caravan Has Rested, sung by Mme. Genova and Emma Lincoln-Jones. Two orchestra selections, under the leadership of S. Cascio, followed. Sonia Malmquist contributed the Air de Beatrix (Saint-Saëns), Mr. Envall contributed a group of solos, and Miss Lincoln Jones, contralto, sang as a solo Del Riego's ballad, Homing.

The program closed with a group of request numbers sung by Mme. Genova, which included the Cuckoo Song, by Roger Quilter; Omaha, Nichols, and Ecstasy, Rummel.

The Brooklyn Standard-Union, the following morning, gave considerable space in commenting on the splendid singing of Mme. Genova and her pupils: "They showed splendid training and excellent technic last evening. . . . The program arranged and furnished by Mme. Genova was a well selected one. . . . Mme. Genova sang in a beautiful, clear tone and with good expression. . . . Homing, beautifully and artistically sung by Miss Jones, her full, rich, contralto tones filling every part of the hall and calling forth a storm of applause, to which she graciously responded with an encore. Mlle. Pambrun sang with a clear, sweet, soprano voice, Love Sends a Little Gift of Roses. . . . Miss Hobbs delighted. . . . Miss Malmquist sang in a charming manner. . . . Eric Envall sang in a clear lyric voice."

Peterson's Singing Delights Willows, Cal.

Willows, Cal., March 1.—With the assistance of Charles Touchette at the piano, May Peterson, Metropolitan Opera soprano, was heard here in a recital of varied songs on February 8. The impression the singer made may best be gauged from a glance at the following from the Daily Journal of that City: "May Peterson entranced a fair-sized audience at the grammar school auditorium last evening. If

ever any artist came up to the expectation of advance reports regarding her ability and gift as one of the world's most distinguished sopranos, it was the charming and pleasing personality on the concert stage here last night. She did this and then some. Every number was vociferously applauded—the outburst following each number being tantamount to an encore. Miss Peterson revealed a voice of exceptional beauty, pure, limpid, expressive and admirably equalized throughout its range; artistic taste and intelligence were demonstrated. She is not only a singer of wonderful talents, but also a finished artist."

J. H.

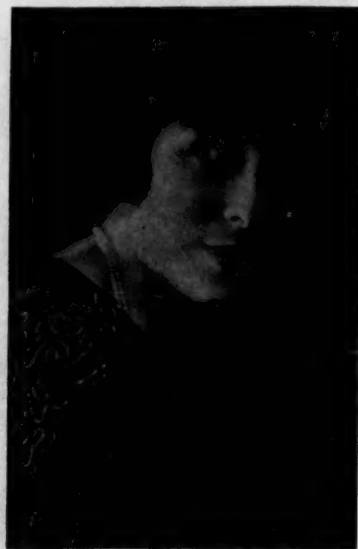
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FROM THE PUBLISHERS

Sam Fox Publishing Company

The first issue of the Sam Fox Courier, volume 1, No. 1, March, has just been received. This little pamphlet will be published monthly in Cleveland, with the purpose "of welding a closer friendship between the dealer and publisher and acting as a messenger of true tidings from the house of Fox." It is well written, snappy, and to the point, and it should broadcast a lot of news regarding this well known publishing house. Congratulations to the new enterprise!

The Willis Music Company

A new and complete catalog of music and books published by the Willis Music Company, of Cincinnati, Ohio, is ready for distribution. The contents are clearly and concisely worked out. The catalogue is arranged according to composers. It is also graded and classified and divided into two big heads, Instrumental and Vocal. This concise catalogue will be sent upon request to all music lovers, teachers and pupils.

Lorenz Publishing Company

The new catalogue from the Lorenz Publishing Company, of Dayton, Ohio, has also been received. The catalog specializes in all types of anthems for church use. There are also children's choruses for school work, and many excellent selections for men's and women's voices, both sacred and secular. After this general heading, the contents are divided into anthems appropriate for every occasion celebrated during the year. There is also a complete list arranged alphabetically by composers. This book will be sent upon request.

White-Smith Publishing Company

On March 25 R. S. Stoughton's new cantata, *The Woman of Sychar*, was given an impressive performance in Worcester, Mass. The quartet of the First Presbyterian Church and an augmented choir under the direction of the composer attained artistic heights. The work is proving to be particularly fine for general use and is already taking its place with standard cantatas.

Composers' Music Corporation

Goldenhair, by Elliot Griffiths, was broadcasted on April 2 from station WCAO, Baltimore. The soloist, G. Albert Almone, chose Mr. Griffiths' charming number from a large collection of songs. He thinks it will make an excellent concert selection.

Clayton F. Summy Publishing Company

Adolph Weidig has written a new book on theory which is now on the press and will soon be ready for the market. It is published by the Clayton F. Summy Company. The book is called *Harmonic Material and Its Uses*. The announcement of a new book by Mr. Weidig is sure to cause general interest. The publishers promise that the book will cover all phases of music theory with many comments by the author with his own independent thoughts on theoretic principles. Mr. Weidig is quite capable of writing such a book from his vast experiences.

Chappel-Harms, Inc.

Recently, at the Gayety Theater, New York, a play, *If Winter Comes*, adapted from Hutchinson's famous novel, had its premiere, with Cyril Maude and an English company. H. M. Tennant wrote a ballad, *If Winter Comes* (*Summer Will Come Again*), which when first introduced in England, was considered a very fine number. When the original film production of the novel was made in England, the Tennant song, *If Winter Comes*, was the theme for the music score. It was used for the entre-act in Mr. Maude's English production, and it is also used in his American production. The publishers feel that Mr. Tennant's song will enjoy the same popularity here as in England and Australia, and that it will be the natural successor to their greatest ballad number of the present time, *The World Is Waiting for the Sunrise*.

Chappel-Harms, Inc.

The following letter was received by Chappel-Harms, Inc., from John Steel, tenor, who is now singing in concert:

I am giving a concert at Symphony Hall in Boston, April 1 (Easter), and will sing the following of your publications: *Song of Songs*, *You in a Gondola*, *Thank God for a Garden*, *World Is Waiting for the Sunrise*.

Sincerely yours,

(Signed) JOHN STEEL.

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On March 16 an All Day Concert was celebrated at Fruitvale, Cal. This unique occasion was in reality a festival, held under the big trees at the edge of town, where an all Caro Roma program was rendered. There are perhaps few composers in America who have more beautiful or better known compositions to their credit than the Cali-

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fornian, Caro Roma. And this All Day Festival, conducted by the composer herself, is an innovation, and from all accounts it was a tremendous success. Caro Roma has established a song shop in Fruitvale, and she writes: "Tell my MUSICAL COURIER pals I'm well, happy and busy with my song shop."

Boston Music Company

Florence Easton and Marie Tiffany, both operatic stars of the Metropolitan Opera, are singing in *The Dark*, in the Dew, by Wilfred Pelletier, one of the associate conductors of the Metropolitan.

Mme. Jeritza has also included Mr. Pelletier's song on her programs.

Chappel-Harms, Inc.

The publishing house of Chappel-Harms, Inc., has prepared a most extensive thematic catalogue which is about ready for distribution to the public. This book will be sent free to all teachers and singers upon application. There are very few publishers in the United States who have a catalogue which offers such a great variety of ballads, in fact it has oftentimes been spoken of as the "house of ballads." Some of the best known numbers of famous composers are published by Chappel-Harms, Inc. In this list is Guy D'Hardelot, Teresa del Riego, Hermann Lohr and Dorothy Foster.

The publishing house of Chappel, Ltd., of which Chappel-Harms, Inc., is the American branch, is over a hundred years old. So it is not surprising that there is to be found a wealth of material in such a catalogue.

Engagements for Adele Rankin Students

Dorothy Brown, member (understudy), of the Music Box Revue, played the part of the Canary Bird for two weeks with great success, and has been retained for next season. Beatrice Hendrickson, official understudy for the *Why Not* Company, Equity Players, appeared with success in the role of Evadne; Miss Hendrickson's musical speaking voice and clear diction is due to her vocal training with Miss Rankin; she has signed as leading woman with the Robins Stock Company, Utica, N. Y. Grace Fisher, vaudeville star, has returned from a tour of the Pacific Coast, and has a new act in preparation. Thomas Joyce, baritone, is one of the principals at the Hippodrome.

Fifth Season of Goldman Band Free Concerts

The fifth season of free concerts by the Goldman Band will start June 4 on the Mall in Central Park and continue for a period of twelve weeks until August 26. The unusual success of Edwin Franko Goldman and his band and the

remarkable attendance during the last five seasons have justified the enlarging of the plans. The new location in Central Park will allow this organization to broaden the scope of its work and, because of the new and improved bandstand, it will be possible to play to larger audiences than ever before. The programs will be of high character and varied so as to make them not only educational, but also thoroughly entertaining and of universal interest. Sixty concerts are to be given on the Mall and no program is to be repeated.

The personnel of the organization remains practically the same, except that the membership will be slightly increased. Well known soloists are to appear and several of the large choral societies are to take part in the concerts. The concerts are absolutely free to the public but are financed through the voluntary contributions of public-spirited citizens and the people at large and are given under the auspices of a Citizens' Committee headed by Mrs. Daniel Guggenheim. The concerts have a two-fold mission: the education as well as the uplift of the masses. No summer concerts in the past have been received with greater enthusiasm.

John Powell Lectures on Music

John Powell regarded it as a distinct honor that he was invited to give a series of three talks on music by the Rice Institute, of Houston, Texas. Woodrow Wilson and William Howard Taft were the speakers for the two previous lectures, and John Powell followed with three lectures, entitled *Music and the Nation*, *Music and the Community* and *Music and the Individual*.

Previous to his appearance in Houston, Mr. Powell appeared with the Harmony Club of Fort Worth in a joint recital with Francis Macmillen.

Other engagements for the month of April include recitals at four colleges—Virginia State Normal School for Women, Virginia College, Hollins College and the Foxcroft School of Middleburgh, Va. Also an appearance with the Nashville Symphony Orchestra, and a recital under the auspices of the Atlanta Music Study Club. Mr. Powell will return to New York on April 25, for the concert of the American Orchestral Society in Aeolian Hall, when he will play his own highly popular *Rhapsodie Negre*.

Claude Warford Corrects Statement

In the issue of the MUSICAL COURIER of March 22 regarding Tilla Gemünder, the statement was made that Claude Warford, her instructor, did not believe in the theory that all pupils can be made to sing satisfactorily. Mr. Warford insists that all pupils cannot become artists, but that all serious students, even those with small talent and only fair voices, can be taught to sing satisfactorily.

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GOTHAM GOSSIP

THE CRUCIFIXION CLOSES BRICK CHURCH NOON MUSIC.

Dr. Clarence Dickinson's series of Friday noon-hours of music, which included splendid organ, violin, cello, vocal solos and choral numbers, was concluded March 30 with a fine performance of The Crucifixion (Stainer), James Price, tenor, and William Simmons, baritone, assisting the Brick Church motet choir. Every seat was filled with listeners, some also seated on the steps of the pulpit platform, and crowds standing in the vestibules. "Mr. Price's voice was lovely," said a well known soprano, and similar remarks of flattering nature were heard of the singing of Mr. Simmons. The pathos and seriousness in much of the solo music, the dramatic climax on the chorus, Crucify!, and the sincerity of performance of the whole work was remarked on all sides.

This closes the series given annually by Dr. Dickinson, and the invariably splendid attendance must give the church authorities as well as those concerned in the music every gratification. No church in Greater New York is doing a more dignified service in the cause of music than that of which Dr. Merrill is pastor and Dr. Dickinson is organist.

MARGULIES PUPIL'S PIANO RECITAL.

Jascha Silberman, eleven-year-old pianist, pupil of Adele Margulies, gave a recital at his teacher's studio, April 1, playing a program consisting of works by Bach, Beethoven, Grieg, Rubinstein and Chopin. This lad has very great talent and does credit to his eminent instructor. The concerto (Beethoven) in C major, cadenza by Reinecke, closed his program, which was heard by an audience of invited guests. Israel Vichnin is another pupil of Miss Margulies, and is announced to give a recital at Steinway Hall, April 15.

PAUL REIMERS SCORES AT OKLAHOMA CITY.

The superb artistry of Paul Reimers again won for him distinction as a singer of unusual gifts at his recent appearance in Oklahoma City, under the auspices of the Apollo Club. The enthusiasm with which Mr. Reimers' program was received may be gathered from the following wire from the club's president to the Universal Concert Bureau of New York: "Finck was right—Reimers is indeed a master of song—Fine interpretation—Impeccable enunciation—True artist—Went over big."

Mr. Reimers has now returned to fill concert engagements in the East. His early April appearances included Easton, Pa., April 3, and Bloomsburg, Pa., April 4.

VAN DER VEER IN READING, PA.

Nevada Van der Veer, contralto, appeared as soloist with the Reading, Pa. Choral Society, March 14, singing solos in Hora Novissima in such manner as to please everyone. This is echoed in the following brief press excerpts:

Nevada Van der Veer spiritualizes her music and truthfully conveys the tonal delicacies in her allotted part. Certain portions of her registers give truly unalloyed pleasure, and there is a haunting fragrance and subtle glamor that makes her efforts delicious and extremely palatable. Her solo last evening showed a regal majesty and full-throated tone like an old English diapason of high temperament. All the registers were beautifully blended.—Dr. Walter Heaton, Reading Herald-Telegram.

Mme. Van der Veer sang the alto aria, People Victorious, with warmth of expression and dramatic finish. She has a voice that more than filled the house.—W. Richard Wagner, Reading Times.

Mme. Van der Veer sang the dramatic Gens d'euze splendida very beautifully.—Staff Correspondent, Philadelphia Ledger.

NOË PRESENTS DUBOIS' SEVEN LAST WORDS.

Wanamaker auditorium was filled with a large audience on Good Friday to hear the St. Mark's Choral of Brooklyn (this being the church of which J. Thurston Noë is organist and director). This chorus sang excellently, and the fine soprano voice of Edna Beatrice Bloom and the contralto of Estelle Waterman Price were especially praised by listeners. Frank Stewart Adams and Dr. Alexander Russell were at the organ, Mr. Noë conducting.

ARLEEN FERRIS, ORGANIST, IN NEW YORK.

Arleen Ferris, organist of Norwich, N. Y., with her fellow students, comprising the 1923 graduating class of the high school, some thirty young people in all, spent Easter vacation in a trip to Washington, D. C., and the metropolis. She has played the organ in leading Norwich churches, accompanied many local singers, and while in New York she met some of the leaders of the musical world, attended a Boston Symphony concert, etc.

MRS. J. ALFONSO STERNS' RECEPTION.

Mrs. J. Alfonso Sterns, known as the friend and patron of musical artists, gave a musical reception April 3 at her home on West Seventy-second street. Mrs. Sterns has many highly interesting mementos and keepsakes of eminent composers and exponents of Europe, such as Rossini, Liszt, Rubinstein and others.

GEHRKEN PRESENTS OLIVET TO CALVARY.

Warren Gehrken, organist and choirmaster of St. Luke's Protestant Episcopal Church, Brooklyn, presented Maunder's Lenten cantata, Olivet to Calvary, March 29, and a large congregation heard this work beautifully sung. The boys and men constituting the Gehrken choir are well schooled, their leader himself being a former choir-boy; in consequence, there is thorough sympathy between leader and singers.

TERRY EASTER-WEEK MUSICALS.

Robert Huntington Terry issued invitations to a studio musicale, Metropolitan Opera House Building, Tuesday evening, April 3, when modern songs and instrumental pieces were presented by some of his professional friends.

BROOKLYN MORNING CHORAL CONCERT.

Hazel Carpenter, pianist, and William H. Hyatt, tenor, were the acceptable soloists at the concert of the Brooklyn Morning Choral, Herbert S. Sammond, conductor, in the Masonic Temple, April 3. Miss Carpenter played works by Chopin and was encored, the same being the case following her second group, consisting of pieces by Saint-Saëns and Schubert-Tausig. Mr. Hyatt's singing of three songs was followed by the added Doctor McGinn (Irish song) and also in songs by Reddick, Cornelius and Reddick; two encores followed the latter. He added the Scotch It's Nice to Get Up i' the Mornin' (Harry Lauder's famous song), and his bit of acting in this pleased the audience. The Choral's singing showed good technical facility some

sixty voices displaying their training; selections were by Harris, Mendelssohn, Grieg, Goring-Thomas, Crist, Puccini, John Barnes Wells (The Mulberry Tree), Burleigh, Kramer, and a Russian folk song. Dancing followed the concert.

May 1 the Choral will participate in a concert at the Wanamaker auditorium, in a Music Week program. The annual luncheon of the club will take place Saturday, May 5.

ETHEL WATSON USHER CONTINUES BUSY.

Aside from Miss Usher's work as coach and accompanist in New York City, she has extended her activities to Kingston, N. Y., where she has a class in repertory. May 1 she enters on her thirteenth year as organist and musical director of the Harlem-New York Presbyterian Church. An enjoyable event of last summer was her trip to England and Wales, when she assisted Sue Harvard in recitals and concerts, appearing also before Lloyd George.

THURSBS IN FLORIDA.

Emma Thursby, teacher of singing, sailed April 7, on the Lenape for Florida, where she will spend several weeks on her accustomed spring vacation. She was accompanied by her sister, Ina Thursby, and Augusta Dearborn, one of her pupils.

AMERICAN ORGAN WORKS AT CITY COLLEGE.

On the programs of organ recitals given by Prof. Baldwin at City College between March 28 and April 29 were works by American composers, whose names and place of residence are here recorded: Mabel Pallatt, Elkins Park, Pa.; Gustav Saenger, Pietro A. Yon, Lucien G. Chaffin, Charles H. Demorest, New York; Ernest H. Sheppard, Orange, N. J.; H. B. Jepson, New Haven; Felix Borowski, Chicago; H. C. Macdougall, Mt. Holyoke; Gordon Balch Nevin, Johnstown, Pa., and George W. Andrews, Oberlin, Ohio.

REED MILLER PLEASES PITTSBURGH.

Reed Miller, soloist in The Dream of Gerontius, Pittsburgh, Pa., March 1, pleased the audience, singers and critics alike, an echo of which appears in the letter from Conductor Lunt, as follows:

My dear Mr. Miller:
Just a line to let you know that your singing, and most particularly your art, was very much appreciated by all who heard you. The musical critics gave high praise for your work, and the members of the choir, including myself, were delighted.
I am writing to tell you this, for I feel that you ought to know how we all feel about it, knowing that a little appreciation, when it is really meant, as it is in this case, is welcome even to one who must be quite used to it.
With assurance that we shall not fail to keep you in mind for future engagement, and with kindest regards and best wishes,
I remain,
Cordially yours, (Signed) ERNEST LUNT.

Composer as Poet, with Music for Theme

The accompanying poem by Sydney King Russell appears in one of the Munsey publications for March, the Argosy-All Story Weekly:

A Tribute

He thumps the ivories in Mike's place
One dim light down; from eight to twelve each night
Presides in state, the tenderloin's delight
Dispersing syncopation, while his face,
Shoulders and body keep pace with his theme.
Yet there are times I'd swear he'd found his way
Into a realm above the cabaret.
In his slow groping dreamed a nobler dream.
One Sunday evening in the concert hall
Surprised, I found him raptly giving ear
To things of Bach . . . Beethoven. — I sat near
And watched him. He was happiest of all
Who listened. Once he quickly turned his head
"God! There's a playin' fool!" was all he said.

Amy Ellerman to Sing in Englewood

Amy Ellerman, contralto, has been engaged to sing at a concert to be given in Englewood, N. J., April 26, by the Amphion Glee Club. Her numbers will include the Jeanne d'Arc aria, Adieu, forests, and a group of English songs.

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SAN FRANCISCO ORCHESTRA HEARD BY 6000 CHILDREN

Miura, Levitzki, Johnson, Paauf and Batchelder Win
Success—Modern French Program Proves
Unusual—Notes

San Francisco, Cal., March 18.—The winsome Japanese prima donna, Tamaki Miura, recently gave a demonstration of her artistry as a singer of songs and the impression she made was most favorable. Miura interprets with originality and adds the charm of her exotic and piquant personality. Aldo Franchetti presided at the piano.

6,000 CHILDREN HEAR ORCHESTRAL CONCERT.

Approximately six thousand school children attended the first Young People's Symphony Concert given by the San Francisco Symphony Orchestra, at the Civic Auditorium. A similar series of concerts was given last season, which proved so successful from the educational viewpoint that Jessica Colbert, who managed them, determined to repeat the venture this year. Mischa Levitzki appeared as guest artist, playing the E flat Liszt concerto. He chose works by Chopin and Schubert for his solo numbers. The young people exhibited marked approval. Alfred Hertz selected music for these youngsters that would be in accordance with their musical experience and taste, including the overture to Nicolai's Merry Wives of Windsor, Piere's Serenade, Jarnefelt's Prelude and Wagner's introduction to the third act of Lohengrin.

CHRISTINE PAAUF AND LINCOLN BATCHELDER.

Alice Seckels, the associate manager of Selby C. Oppenheimer, presented Christine Paauf, Dutch soprano, and Lincoln S. Batchelder in recital on March 12. Madame Paauf's coloratura voice lends itself well to the Bell Song from Lakme, Massenet's Crepuscule and other numbers of a lyrical character. Lincoln S. Batchelder not only proved himself to be a competent accompanist but gave virile and interesting interpretations to Brahms' G minor rhapsodie, Schumann's Warum und Aufschwung.

LEVITZKI IN PIANO RECITAL.

Mischa Levitzky was heard at the Plaza Theater, March 12, under the management of Jessica Colbert. The program was a varied one consisting of both classic and modern works.

EDWARD JOHNSON RENEWS SUCCESS.

Edward Johnson, who scored an individual triumph when he sang in this city as a member of the Chicago Opera Company, enjoyed similar success when he appeared in recital under the management of Selby C. Oppenheimer. Mr. Johnson knows how to select a program and is a sincere singer. He had the able assistance of Ellmer Zoller, accompanist.

PROGRAM OF MODERN FRENCH WORKS HEARD.

A program of modern French numbers which was presented in Co-Related Arts Recital Hall by Alexandre Saslavski, Ada Clement, Rodion Mendelovitch, Emile Hahl and Otto King, assisted by Caryl van Hulst, baritone, attracted many music lovers. It gave a hearing of many modern works that were entirely unfamiliar. The quintet (op. 89), by Fauré, was played, also one by Saint-Saëns and Guy Ropartz. Caryl van Hulst sang, in his usual artistic fashion, Ropartz's Trois Poemes and Doret's Les feuilles

sont mortes. Mr. van Hulst was accompanied by Hazel Nichols.

NOTES.

Tony Sarg's Marionettes gave three performances in San Francisco, presented to local audiences by Selby C. Oppenheimer. The marionettes gave a thrilling presentation of Don Quixote on the opening night, which was followed by a matinee performance of Uncle Wiggily's Adventure and an evening performance of Rip Van Winkle. The attraction not only brought to Scottish Rite Hall huge audiences of children, but hundreds of older folks, who derived unusual amusement from the perfection of this puppet show.

The third and last week of opera by the artists of the San Carlo Opera Company came to a brilliant climax on Saturday night with the final performance, Il Trovatore, in which Madames Rappold, De Mette, and Messrs. Del Credo and Bonelli were cast. During the week La Boheme, La Forza Del Destino, Madame Butterfly, Lohengrin, Cavalleria Rusticana and Othello were heard by capacity audiences. The company enjoyed a stupendous success in this city; upon every season's visit this organization establishes itself more firmly in the regard of the public.

Alfred Hertz, conductor of the San Francisco Symphony Orchestra, was the honor guest on March 11, when the members of the Musicians' Club tendered him a dinner and reception at its new club rooms. The affair was in recognition of his re-appointment as conductor of the San Francisco Symphony Orchestra. President Vincent Arrillaga was the toastmaster and addresses were made by A. W. Widenham, manager of the Musical Association of San Francisco; Albert Greenbaum, Richard Neustadt, Redfern Mason, musical critic of the Examiner; Victor Lichtenstein and Alfred Metzger, editor of the Pacific Coast Musical Review.

The Loring Club of San Francisco gave the third concert of its forty-sixth year in Scottish Rite Hall, before the usual capacity audience of members of this organization. Under the leadership of Wallace A. Sabin, with the assistance of Benjamin S. Moore at the piano, and a string orchestra headed by William S. Larai, the chorus of men's voices gave a well-balanced program of favorite works and several new compositions. Charles Bulloti, one of San Francisco's favorite singers, was the soloist. The concerted numbers were Now Is the Month of Maying, by Thomas Morley; Liszt's Great Is Jehovah, Lohr's Where My Caravan Has Rested and Horatio Parker's The Lamp Is in the West.

Marion Ramon Wilson, San Francisco contralto, assisted by Benjamin S. Moore, pianist, appeared before the Century Club and enjoyed a great success. Miss Wilson gave a generous program of songs and was forced to add many extra selections.

C. H. A.

BERKELEY HEARS EASTON, JOHNSON, KARLE AND MIURA

Sunday Evening Musicales Prove So Popular a Move to
Larger Quarters Is Necessitated—Several Series

Close Season—Notes

Berkeley, Cal., March 21.—The Berkeley Musical Association presented Florence Easton, soprano, at the second concert of the season in Harmon Gymnasium. She gave a delightful recital before a crowded house and won the hearts

of all with her beautiful voice and charming personality. Ralph Leopold was a brilliant and sympathetic accompanist.

Edward Johnson, tenor, was the artist for the third concert of the Musical Association, given March 20.

Tamaki Miura, soprano, gave a recital at Harmon Gymnasium, University of California, March 10.

SUNDAY EVENING MUSICALES MOVE TO LARGER QUARTERS.

The Alice Seckels' Sunday Evening Musicales, formerly held at the home of Mr. and Mrs. Frank Stringham, were transferred to the Berkeley Tennis Club owing to the enlarging audiences. Louis Persinger, concertmaster of the San Francisco Symphony Orchestra, gave a recital, accompanied by Frank Moss, pianist. Theo Karle was heard in a delightful program which marked the final event of the Sunday evening concerts. This series attained a great popularity and will be repeated next season.

TWO CONCERT SERIES CONCLUDE.

The Popular Concert Series, sponsored by the Chamber of Commerce, which has presented programs twice a month since October in the High School auditorium, closed on March 17, when Caryl van Hulst, baritone, appeared. The Berkeley String Quartet also rendered some selections.

A larger audience than has ever before attended chamber music concerts in Berkeley was recorded for the present season, concluded on March 8 by the Chamber Music Society of San Francisco.

NOTES.

For the opening program of the spring season of the regular Half Hours of Music at the Greek Theater, University of California, the management secured the Mills College Trio and Morton Gleason, baritone.

Berkeley Oratorio Society held its initial meeting of the season recently. Leon Ruddick was chosen director for the year 1923.

Pupils of June H. Westling gave a piano recital not long since, at the Piano Club. A group of her Jenkins School of Music pupils also appeared on the program; these were assisted by Murial McDonald, violin, and Evelyn Hahn, flute, from the same institution. Cora Jenkins accompanied Miss Hahn in an original composition of the latter's.

Victor Lichtenstein, violinist of the San Francisco Symphony Orchestra, is giving ten lectures, in San Francisco, on Music Appreciation from the standpoint of the amateur, under the University of California's Extension Division.

Lydia Sturdevant's studio was recently a brilliant spot when a host of friends were bidden to go there in costume to sing a song or typify a character.

Elizabeth Brown, under the program of the University of California Extension Division, is giving a course of lectures dealing with musical biography called Great Personalities in Music.

The Persian Princess, an operetta by Charles Vincent, was presented at the annual program of the choral section before the Twentieth Century Club, Clara Freuler, director.

Betty Drews, mezzo soprano, was heard last month in a concert at Codornices Clubhouse, accompanied by Alexander Kosloff, Russian pianist.

A Beethoven program was recently presented at the Piano Club at which Elizabeth Simpson read a paper dealing

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with the composer's life, and the Emperor concerto, No. 5, was played by Maybel Sherbourne West with Miss Simpson at the second piano. Mrs. Frederick Harvey sang.

The Senza Ritma Club held its monthly meeting at the Kappa Delta house, March 9, when Joy Holloway was hostess. A guest program was given by the sopranos: June A. MacDonald, Ruth Hayward, Mrs. Adele Krug; violins, Helen Hjelte, Fern Backman; piano, Wilhelmina Wolthus.

For the regular Half Hour of Music at the Greek Theater, March 18, Louis Felix Raymond presented one of his talented young pupils, Bernard Joseph Katz.

Calthea Vivian spoke recently on Europe Through an Artist's Eyes.

A concert at the Twentieth Century Club, March 24, was given by the Musacus Quartet with Virginia Treadwell, contralto, as soloist. The quartet is composed of Betty Lackey, violin; Harry Tallman, viola; Vernal Dean, cellist; Wilhelmina Wolthus, pianist and director. Miss Lackey and

Miss Wolthus are graduating from the music department of the University of California.

A program of Russian ballet dancing was given as the premier appearance at Richmond of Mlle. Genee and her school of Russian danseuses.

The second of the Tribune's all-professional programs broadcasted by radio featured Florida Parrish-Moyle, soprano, assisted by Estelle Drummond Swift, pianist.

The effect of music upon the Human Emotions was the theme chosen for a recent program of the music history section of Rockbridge Women's Club. Those presenting subjects were: Martial music, Mrs. A. A. Black and Mrs. W. A. Divoll; Church music, Mrs. W. P. L'Hommiedieu, Negro Spiritual, Mrs. Milton C. Ish; Dance music, Annalene Hervey. E. A. T.

SAN JOSE INSTITUTES CIVIC CONCERT COURSE

Lazzari and Levitzki Are Heard—College of Pacific Orchestra Makes Successful Debut—Recitals by Faculty, Students and String Quartet

San Jose, Cal., March 20.—A capacity audience greeted Carolina Lazzari at her appearance, March 5. She was in splendid voice and presented a well balanced program.

Mischa Levitzki appeared at the State Teachers' College Auditorium, March 15, in one of the finest piano recitals ever heard here. His virility, technic, interpretation, and tone attained high standards and received an enthusiastic response from his audience.

CONCERT SERIES ON NON-PROFIT BASIS.

A concert development of more than ordinary interest is that of the formation of the San Jose Music Association, whose board of governors held its first meeting March 1. Groups of internationally famous musicians are to be engaged for next year's concert course, with the sale of tickets to be on a non-profit basis. The board of governors, chosen from the various musical, professional, and business organizations of the city, are C. M. Richards, president; Daniel Burnett, vice-president; Chester Herold, treasurer; Daisy Brinker, Juanita Tennyson, W. W. Kemp, and C. M. Dennis.

COLLEGE OF PACIFIC ACTIVITIES.

At the College of the Pacific, Allan Bacon, organist, and Miles A. Dresskell, violinist, collaborated in an interesting and well performed program. Mr. Dresskell gave Cyril

Scott's Tallahassee suite its first performance in this section of the country, with the able assistance of Miriam Burton, of the faculty, at the piano. Mr. Bacon played his numbers in a capable manner, giving special prominence to contemporary American composers. Bozena Kalas, also of the faculty, assisted by the Conservatory String Quartet, pleased a large audience. Miss Kalas is a pianist of brilliant attainments and an ensemble player of more than usual ability. The performance of the Schumann quartet was noteworthy. The string quartet also played two compositions by Charles Rychlik, an American composer who combines a delightful melodic gift with a fine conception of harmonic coloring. The College of the Pacific Orchestra, under the direction of Miles A. Dresskell, made its debut as a concert organization by giving an excellent performance of a well-balanced program. The soloist was Byron Morgan, concertmaster of the orchestra, whose rendition of the slow movement of the Mendelssohn E minor concerto showed remarkable talent for so youthful a performer.

The first two of a series of six undergraduate recitals were given March 6 and March 13. Eleven students took part, showing the thoroughness of their training and the extent of their talent.

OTHER SCHOOLS.

William Edward Johnson, Homer De Witt Pugh, the Ehle School of Music, and the San Jose Institute of Music presented pupils whose ability, training, and poise impressed their hearers. C. D.

SACRAMENTO CHORAL CLUBS PRESENT FINE PROGRAMS

Japanese Soprano in Concert—Local Composer Anticipates Production of Two Big Works

Sacramento, Cal., March 23.—The McNeill Club, Sacramento's oldest singing organization, gave a fine concert before a large audience the other evening. Percy A. R. Dow was the director. This club is composed of male voices only. There was a tinge of sadness connected with this occasion because of the death of the club's last charter member, John Hall. Mr. Hall had never missed a concert since the club was founded, some twenty-five years ago. He was a splendid tenor in spite of his seventy-eight years, and a royal good fellow always. The soloist on this occasion was Anna Young, soprano from San Francisco, whose singing was enjoyed immensely. The chorus was in splendid form and well balanced throughout. The most popular numbers were those from the pen of our Californian, Charles Wakefield Cadman.


The Sacramento Schubert Club gave another concert, March 15, before a crowded house. This organization is a mixed chorus of some eighty voices under Percy A. R. Dow's direction. The principal number on the program was Coleridge Taylor's Hiawatha's Wedding Feast. Dow is a capable director and the Schubert Singers are a credit to the city. The soloist was Hugh Williams, from San Francisco, a tenor of fine ability.

JAPANESE SOPRANO SINGS.

Tamaki Miura, Japanese prima donna, gave a concert recently. She was enjoyed most in selections from Madame Butterfly.

PERFORMANCE OF LOCAL COMPOSER'S WORKS.

Albert I. Elkus, pianist and composer, is a Sacramentan of whom the city may justly feel proud. The San Francisco Symphony is shortly to play his Rondo on a Merry



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Chicago Evening Journal

It is an ingenious and pleasing variant on the ordinary song recital, and they did it well, singing a series of duets first, then a group of solos for each, then returning to the duets. They have become expert in the use of the English language.

Des Moines Daily Capital

Voices that blended in perfect unison and a responsiveness to each other's moods and interpretations, combined to make their program one of unusual merit. . . . The Woman's Club is to be congratulated upon bringing two such artists to the city.

Des Moines Daily Register

Aside from the obvious skill with which the singers handled their voices, perhaps the chief pleasure of the afternoon was found in their duet singing. . . . Both, as shown, by their offerings at this time, are artists of distinction.

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Folk Tune, and in April the Mendelssohn Club of Chicago will sing his choral work, I Am the Reaper. Albert I. Elkus comes from a musical family; his mother is a fine pianist and musician and one of the founders of the Saturday Club.

Pauline Ireland gave a song recital at her studios the other evening.

A. W. O.

METROPOLITAN OPERA

(Continued from page 24)

honors of that act. In appearance, she was beautiful, her figure and grace making instant appeal. The choice and attractiveness of her costumes added to the general completeness of her impersonation.

Scotti, as usual, aroused much enthusiasm in a role with which his name is always associated, and Gigli sang beautifully as Cavaradossi, being acclaimed after the famous letter song in the last act. Cecil Arden was the Shepherd and her rich voice lent a significant note to the performance. Moranzoni conducted with his accustomed skill.

Guimar Novaes on Long Tour

On March 25, Guimar Novaes, the Brazilian pianist, began a long concert tour which will take her to the Pacific Coast. Dates yet to be filled are: April 12, San Diego, Cal.; 19, Sacramento, Cal.; 20, Oakland, Cal.; 23, San Francisco, Cal.; 25, Portland, Ore. (with Portland Symphony Orchestra); 27, Tacoma, Wash.; 29, Seattle, Wash. (with Seattle Civic Orchestra); May 1, Spokane, Wash.

W. Warren Shaw Pupils in Recital

The following pupils of W. Warren Shaw took part in a successful song recital at the Mansent Conservatory of Music, Harrisburg, on Wednesday evening, March 21; Mrs. H. S. Gensler, Alice Barker and Mrs. Beech, sopranos; Clarence Segher, bass; Henry Shope, tenor, and W. E. Taylor, baritone.

Last Bachaus Recital

Bachaus, pianist, will give his fourth and last recital in Town Hall on Sunday afternoon, April 15.

Dupré Recital in St. Thomas' Church

An organ recital by the celebrated French organist, Marcel Dupré, at St. Thomas' Church, March 13, was attended by a large congregation. As usual, his improvisation was a feature of the program, giving two of them on this occasion. A Magnificat, by the old English composer, William Byrd (who lived in the fourteenth century), sung by the choir, gave Mr. Dupré his theme for improvisation; there were many unusual features in this, notably his unusual use of the flute-group. A marvel of clearness and flexibility was his playing of the celebrated Bach toccata in F, and the piece which followed, Carillon (Bourdon), shone all the more because of its modernity; it is dedicated to M. Dupré. There was variety and charm in his own prelude and fugue in G minor, in which all manner of theme combinations were heard; other organ numbers were from symphonies by Widor and Vierné. An effective choral number sung by

the choir of boys and men was Stanford's anthem, The Lord Is My Shepherd. In this there was impressive restraint as well as fine climax, the boys giving forth excellent high G's and A's, and a splendid unison effect was heard in Yea Though I Walk. Also the men sang with fervor, Thou Hast Anointed.

The descriptive notes by Dr. Alexander Russell added much interest to the program.

Jean de Reszke and Harold Hurlbut

Harold Hurlbut, the de Reszke disciple, will begin his third summer season of master classes in San Francisco in May, continuing his classes later on in Seattle, Spokane and Lewiston, Idaho. Mr. Hurlbut's annual transcontinental tours have been the source of much gratification to his teacher, Jean de Reszke, who wrote recently: "I have always followed with interest your work and your conferences. I have been happy to read of your success and expect you to develop some brilliant pupils. Your devoted master, (signed) Jean de Reszke."



HAROLD HURLBUT

are now singing throughout the United States. Representing the vocal teaching profession of New York in the Rotary Club, Mr. Hurlbut will sing and speak at twenty-four meetings of Rotary Clubs on his tour.

Ethelynde Smith Arouses Enthusiasm

Ethelynde Smith, soprano, received many flattering press notices while on tour recently in the West. The programs she presented were interesting and well arranged, consisting of eighteenth century classics, French songs, operatic arias, Russian songs, songs by composers of America and England and children's songs.

In commenting upon a recital given by Miss Smith in Aberdeen, the Aberdeen World stated that the audience was delighted with the program presented by the soprano.

Following Miss Smith's appearance in Walla Walla, the Union of that city headlined its review of the recital as follows: "Noted Soprano Heard in Song Given Ovation—Ethelynde Smith Responds to Encore After Encore in Chapel—Has Pleasing Voice With Personality and Won Her Audience." The critic of that paper then had this to say: "Appearing in one of the most splendid musical recitals yet held in Walla Walla, Miss Smith was forced to respond to encore after encore before a large crowd gath-

ered in the Whitman College Chapel. . . . Miss Smith possesses a clear, resonant voice with enunciate qualities the equal of any heard here."

According to the Manitowoc Times, "A splendid spirit of enthusiasm was shown on the part of the audience" at the recital which Miss Smith gave in Manitowoc, Wis. Among the many other successful recitals given in the West, was one in Salem, Ore., at which time the critic of the Capital Journal stated: "Miss Smith sang several groups of songs with a perfection of technic, which is especially pleasing when one knows that all her training was received in the United States. Her dramatic interpretation of her numbers she sang was particularly well done and appreciated. . . . There was a charm and wistfulness about the children's songs that made that group unusually appealing as sung by Miss Smith."

\$500 Prize for String Quartet

The Chamber Music Association of Philadelphia announces a prize of \$500 for the best composition for string quartet, under the following conditions:

1. Compositions to be for string quartet (2 violins, viola, cello).
2. There are no limitations as to the form of the composition.
3. There are no limitations as to the nationality of the composer.
4. Score and parts must be in the possession of the Chamber Music Association of Philadelphia, 1317 Pennsylvania Building, Philadelphia, Pa., not later than November 1, 1923. Works received after that date will not be considered.
5. Each score must have written on the title page, in ink, a nom de plume and be accompanied by a sealed envelope containing a paper with the composer's name inside and the nom de plume outside.
6. Judges will be appointed by the directors of the Chamber Music Association and their decision shall be final.
7. To be eligible, any composition must, in point of technical workmanship and musical content, reach the standard for works commonly given public performance in the regular concerts of symphony orchestras or chamber music organizations, respectively, of the first rank in the United States.
8. The work receiving the award will be given a performance at one of the concerts of the Chamber Music Association during the coming season or at one of the early concerts of the season 1924-25.
9. The right of first performance will belong to the Chamber Music Association.
10. Only compositions never before performed publicly shall be eligible for the competition.
11. Scores and parts are sent at the composer's risk, and the Association will not be responsible for their safe return, although every endeavor will be made to return material submitted.

Easton-Althouse Concert Praised by Local Manager

After Florence Easton and Paul Althouse's recent joint recital in Portland, Ore., under the local auspices of the well known Elwyn Concert Bureau, the following letter was received from that concern attesting to the success of the affair: "The Easton-Althouse concert was one of the most artistic and thoroughly successful that we have ever managed. This was Althouse's third consecutive appearance on our Portland series, and he certainly has made a host of friends here. Easton gave a marvelous performance. It was the first time that we had ever heard her in concert, but she is fully as great an artist in concert as she is in opera. Altogether, their program has been one of the outstanding events of the season."

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OPINIONS OF THE PRESS

(Continued from page 53)

Lillian Pringle a Highly Praised Cellist

One seldom sees so many favorable press notices as those concerning the Chicago cellist, Lillian Pringle, who, originally a Steindel pupil, later went through a course under Hekking in Berlin. These notices were mostly won in the course of her recent trip, covering some 20,000 miles, through the United States. From North to South, East to West, came a chorus of praises for the young cellist which must have gratified both the artist and her manager. Only a few are reproduced below, for there are literally hundreds of them, creating a desire to meet and hear this artist, for such these notices prove her to be.

She played in Europe before her return to America, appearing before royalty, in concerts and recitals, with orchestras, etc. Such appearances gave her the routine and confidence on which her present successes are built, based as it is on thorough musicianship, poise, and pleasant per-



E. Rochik photo.

LILLIAN PRINGLE,
cellist.

sonality. She holds her audiences, and if youth and earnestness of purpose count for anything, she is sure of a big future. The press comments follow:

She delighted with her playing of the cello. She is an artist with soul and heart.—Wheeling (W. Va.) Register.

A cellist whose mastery is worth hearing; her cello tone is sonorous, mellow and beautiful.—Portland Oregonian.

A cellist possessing a richly colored tone, fine rhythm, technical skill and warmth of imagination.—Nashville Tennessean, February 6.

Her wonderful playing possesses a breadth of conception and a mastery of execution rarely found in lady cellists.—Chicago Daily Journal.

She exhibited wonderful reserve of technic.—Birmingham Age-Herald, February 4.

Miss Pringle, who appeared in Cincinnati last year, strengthened the good opinion formed of her art at that time. Her full, rich tone and skilful technic was apparent in her performance.—Cincinnati Enquirer, June 7.

She is well equipped in technic, and she gave a splendid performance of the Kol Nidrei. Her tone was vibrant, rich, and she played with such abandon and flexibility and firmness of bowing. Her group displayed her versatility. Miss Pringle is a cellist of intelligence and real merit.—Wilmington (Del.) Morning News, February 8.

She has taste and finish in execution to a remarkable degree, and to these adds a breadth and power of tone, a wonderful depth of feeling and fine technic.—Chicago Times-Herald.

Miss Pringle at the beginning of the Popper Vito proved herself to be a well equipped player of the cello. Her performance of the numbers allotted to her was marked by enthusiasm, a facile technic and a tone of richness and color. Miss Pringle and Sig. Salvi played several numbers together, which made one desire for a program played entirely by them.—The Des Moines Register.

Her work stands out in bold relief, being of the very highest order, and having won praise wherever she appeared. She handles the cello in a soulful way, swaying her audience as she wills.—Chicago Morning Times.

She scored in her rendition of Variations Symphoniques.—Wheeling (W. Va.) Intelligence.

She is well equipped in technic, and she gave a splendid performance of the Kol Nidrei.—Nashville Tennessean.

A storm of applause greeted the appearance of the cellist, Lillian Pringle. From the very first note of Kol Nidrei she indicated her mastery of technic and the skilful delicateness and charm of her playing. The variety of her selection of numbers lent an unusual amount of versatility to the recital.—Utica Daily Press.

She is an artist of rare ability as was evidenced by her rendition of Popper's Hungarian Rhapsody. The young lady has a technic that is almost faultless, and her fingering and bowing proves her a master of the instrument.—Tacoma, Wash., Daily Ledger.

With her excellence of bowing and interpretative faculties, she brought more than ordinary interest with her difficult Saint-Saëns concerto splendidly played.—Dayton, O., Daily News, February 11.

An accomplished cellist, playing an instrument the tone of which is seldom equaled and rarely excelled, caught the heartstrings of a Memphis audience last night, and swept them through the gamut of human emotions with the intuition that makes an artist great.—Lillian Pringle's art expressed itself first in her unusual translation of Kol Nidrei, and again in her descriptive group, which enthralled the hearts and emotions.—Commercial Appeal, Memphis, Tenn.

Miss Pringle simply captivated the audience. It is seldom one hears a lady cellist bring from this fine instrument the full quality of tone heard at last night's concert.—Morning Albertan, Calgary, Canada.

The cellist was deservedly the favorite after the first notes of the beautiful Kol Nidrei which she interpreted with sympathy. Her deep

rich tones filled the room with the roll of an organ; and the sweetness and intensity of her pianissimo and sustained tones were equally praiseworthy.—San Antonio, Tex., Express.

More Laurels for Grainger

Percy Grainger, who has concertized in all the principal cities of Holland, has been the recipient of numerous press comments from leading newspapers, of which a few additional tributes are here appended:

It was a happy reunion at the Grainger recital. The hall was completely filled—a proof how many loyal friends Grainger has won by his art. What always amazes in his playing is its dashing quality—"dashing" in the best sense of the word—a youthful vitality that is not content with agogic abstractions and dynamic triflings, but expresses itself with the keen tenseness of a mighty bow.—De Maasbode, Rotterdam, November 18, 1922.

Free from all artistic "pose," Grainger approaches all he plays with a simplicity, at once earnest and blithe. He attacks all problems with an "open visier," with a knightly honesty, but also with a mighty intensity. A certain gracefulness is never absent from even his most forceful manifestations and it is remarkable how the singing quality of his tone never deserts him, whether in loudest forte or most fragile pianissimo. His Bach was a most impressive beginning and an example of the motto "he came, he played, he conquered." In works by Balfour, Gardiner and himself he presented a colorful bouquet of Anglo Saxon music—sweet-smelling flowers of his home-lands.—Rotterdam Nieuwblad, Rotterdam, November 20, 1922.

His personality is surprising, his pianistic facility is amazing, and his conception of the music he plays full of an intensity of human feeling that does not fail to reach the listener. It was of the greatest interest to hear his interpretations of Bach and Brahms, to enjoy the charms of his Chopin playing and his deeply reverent rendering of Grieg's Ballade.—Dagblad, Rotterdam, November 20, 1922.

Grainger's finger and arm technic is admirable; his pedalling as transparent as clear water. His whole musical attitude is controlled and convincing to a degree. A Grainger recital is a splendid piece of artistry.—Utrechtse Dagblad, Utrecht, November 21, 1922.

Percy Grainger's audience could not fail to be impressed by the fact that they had before them an expression of great personality. His playing arouses admiration by the great vitality with which it is informed, by the richness of his truly orchestral tone, by the fire of his enthusiasm.—Utrechtse Courant, Utrecht, November 21, 1922.

What is so compelling in Grainger's playing is its strangely improvisational quality. This was very apparent in his Brahms. His Grieg was equally masterly and given with the rare spontaneity above mentioned. His forte is under complete control and his gradations from this to passages of lyrical gentleness are surprisingly beautiful. Grainger feels every phase of what he plays with such artistic sincerity, and this is the source of the intense impression that he creates. We must not neglect to mention the graceful euphony of his Chopin Barcarole in which he enticed the most exquisite whispering from his glorious Steinway.—Nieuwe Haarlemsche Courant, Haarlem, November 10, 1922.

In a truly sublime manner Grainger rendered Chopin's delicious Barcarole. His conceptions are remarkable for the restraint which is present in even his most emotional moments, and which prevents, in his case, those tonal excesses that mar the work of so many otherwise fine pianists. It is unnecessary to mention the brilliance of his astounding technic or the way in which it is always made subservient to truly esthetic ends. Grainger is a noble artist and his recital was a rare feast of beauty.—Haarlemsche Courant, Haarlem, November 10, 1922.

Grainger's wide artistic knowledge and development was apparent in the great variety of the program presented. His success was great. The audience was large and thankful.—Leidsche Courant, Leiden, November 27, 1922.

Grainger's art is riper than formerly, but as fresh and unaffected as ever. His wholesome emotionality, his sense of beauty, that no one will forget who ever heard him play, have gained in depth and warmth and his renderings touch the most tender strings of the human heart. Nathaniel Dett's Juba Dance was full of life and wit, and Grainger's own Colonial Song gave great pleasure.—Nieuwe Apeldoornsche Courant, Apeldoorn, November 22, 1922.

Percy Grainger awakes admiration by his transcendental playing, which bears the stamp of true greatness. Everywhere in his playing we note euphony of sound and delicate tonal control; everywhere the most perfect clarity for the ear and for the mind; everywhere a splendid perspective of the formal architecture of the music. All this constitutes an artistic delight of a high order. Grainger is a great player, swayed by the most sensitive emotions.—Zutphenche Courant, November 3, 1922.

Grainger's place is amongst the greatest of the great. His delicate pearly touch is as impressive as his titanic power. Examples of Ravel's and Debussy's impressionistic music were exquisitely rendered, and the two Liszt numbers revealed the rarest pianistic gift. In spite of years of absence a large public was gathered to hear Grainger, and the applause was so enthusiastic that he did not escape without a string of encores. His concert was a veritable triumph and deservedly so.—Overyssech Dagblad, Zwolle, November 11, 1922.

Nicolay Scores in Egypt

Constantin Nicolay, the well known basso, is now singing in Alexandria, Egypt, where Pavlowa, the dancer, is appearing at the same time and where the Grand Opera Company of Cairo is giving performances of Gioconda, Rigoletto, Mefistofele, Traviata, Lorely and Francesca da Rimini.

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NEW

YORK

After his first concert at the Claridge, the Egyptian Gazette, one of the most important papers of Egypt, said in the issue of February 23:

Mr. Nicolay is so well known to music lovers that to say that his concert at the Claridge Hotel attracted a large and appreciative audience is superfluous. . . . Mr. Nicolay opened the program with the grand aria of Philippe from Don Carlos, which was followed by the Air du Tambour-Major from Thomas' Caid, and he sang the music with fine dramatic effect. Two Greek numbers were evidently greatly to the taste of the audience, which was largely composed of the Greek community. Mr. Nicolay delighted his audience with the Calumnia aria from Rossini's Barber of Seville. The basso also sang the aria from Bizet's Fair Maid of Perth and the ever popular Toreador song from Carmen, while later he sang the aria of Figaro from the Marriage of Figaro. The concert from all points of view was a great success.

In all probability Mr. Nicolay will again be a member of the Chicago Civic Opera Company next season.

Rudolph Reuter in Europe

Seldom does an American artist little known to the critics of music-jaded Europe meet with the immediate and unbounded success that fell to the lot of the American, Rudolph Reuter, on the occasion of his first European tour. Thus far he has played in Denmark, Germany, Austria and Hungary, and later in the season goes to England and France.

According to the Berlingske Tidende, Copenhagen's largest and most prominent paper, Mr. Reuter "came, played and conquered at one stroke." Long notices of enthusiastic content appeared in all of the Danish capital's newspapers, and, therefore, he went back for a second recital within three weeks of his first one. A third concert takes place in April. Denmark is what is known in Europe as a "valuta" country, that is, its money is practically on a par with its pre-war value—and, in consequence artists visit it in hordes and the Danes are spoiled by having an overabundance of the very best. Under such conditions the extraordinary success of Mr. Reuter is still more worthy of note.

In Vienna the critic of the largest daily, the Neue Freie Presse, exclaims: "In Rudolph Reuter we discovered a pianist of really stupendous virtuosity," and that at the end of the program there was "an ovation." That critic's views were shared by his colleagues. Mr. Reuter played a second time in Vienna in March. In the Hungarian capital he played three times, and offers of a Balkan tour have had to be refused on account of conflicting arrangements.

Aside from these successes, Mr. Reuter was received by public and press of Dresden, Leipzig and Munich with great enthusiasm, the critic of the Münchener Neueste Nachrichten writing "that was a lovely, fluent, relaxed, well-sounding, virile, energetic and gripping performance, not to forget the delicate and scintillating virtuosity that accompanied it."

The Sonntagzeitung wrote that "the elegant and versatile pianist achieved a great success." In Berlin, the musical capital of Europe, Mr. Reuter is appearing at least six times this season, once with orchestra, in a chamber music concert of his own and four recitals. Of the many extraordinary notices it may be necessary to quote only one from the Allgemeiner Musikzeitung, a paper known for its sharp and critical attitude. Herein Mr. Reuter is called "an unusually harmonious combination of musician and virtuoso, of interpreter and technician. Whether in Schubert's sonata, played so beautifully as to merit all emulation, whether in the ticklishly difficult Brahms-Paganini Variations, or the Debussy-like sound-plays of the Griffes piece, his deep intelligence, fastidiously fine taste and variety of tone color, and his unusually careful technical polish serve to bring out the peculiar physiognomy of each style. Here we find great manual dexterity actually in the service of cultured musicianship. The many listeners as well as the critic departed with feelings of upright admiration and gratitude."

Mr. Reuter went to Berlin last October and has already gained an enviable following wherever he has appeared. His tours for the next season will take him all over the continent as well as to England and Scandinavia. B. L.

Grace Kerns a Favorite in Reading

Grace Kerns was one of the soloists when the Reading Choral Society gave a performance of Parker's Hora Novissima on March 14. The accompanying press excerpts tell of her success on that occasion:

I was glad to hear Grace Kerns again, for her integrity coupled with her charm of manner and undoubted aptness makes of her a singer whose outpourings live in the memory and abide in the heart. She showed a delightful harmony of power and resource coupled with a striking spark of scintillating brilliance. A certain echoing wistfulness tints her tones with enticing musical virtues.—Dr. Walter Heaton, Reading Herald-Telegram, March 15.

Miss Kerns, a favorite in Reading, has sung here several times. She has a fine soprano voice and sang with soulful effect. She gave the aria Oh, Country Bright and Fair, with a luscious tone and received much deserved applause.—W. Richard Wagner, Reading Times, March 15.

The soloists all sang most effectively, the voice of Miss Kerns, with its beautiful quality and perfection of intonation, being especially fine.—Philadelphia Ledger, March 15.

H. T. Parker Writes on Alfredo Casella

H. T. Parker, of the Boston Transcript, whose initials H. T. P. have been interpreted to mean Hard to Please by those malcontents who have suffered at the point of his pen, can on occasions write in glowing praise of an artist,

as per the accompanying salient paragraph covering Alfredo Casella's appearance with the Boston Symphony:

He brought to the music perfect understanding, perfect sensibility, perfect communication. His tone was crystal clear, while grace and lightness of line made the final rondo gossamer elegance. Charm of sentiment played over charm of pattern. So went Mozart's music in its own image upon the mirror that was Mr. Casella. Modernist he may be, arch-modernist, if blame or praise prefers the word. Yet before he is modernist, he is also musician of keen perceptions, subtle sensibilities, powers as sharpened and refined. Mr. Casella's fingers brush anew the textures, mould afresh the gentle contours. It is as though a light hand reigned sportive fancy through the circlings of Mozart's rondos. Akin is Mr. Casella's. As he is musician to Mozart, so also is he pianist. Such union between composer and player, between music and medium, is as rare fusion as it is rare pleasure. "We also have heard Mozart," it was possible, last evening for the listeners to say.

Dubinsky Scores Success in Rochester

Vladimir Dubinsky, the New York cellist, now soloist of the Eastman Theater Orchestra, Rochester, N. Y., was instrumental soloist for the Knights of Columbus concert in that city March 16. The press reports which followed his appearance were as follows:

In Mr. Dubinsky's performance there were readily recognizable the attributes of wide experience and sound musicianship that are his. Mr. Dubinsky's technical equipment is ample and his tone is both



VLADIMIR DUBINSKY

virile and musical. He was heard with special pleasure, his solos including Popper's Hungarian Rhapsody, and several short pieces.—Times-Union, Rochester, N. Y.

Vladimir Dubinsky, cello soloist, revealed the possibilities of his instrument in his staging of the works of such Russian composers as Glazounoff, Rimsky-Korsakoff and Davidoff. In his second appearance he played a medley of Irish songs in delightful fashion, and gave Casella's Neapolitan Serenade, and the Hungarian Rhapsody by Popper, with pleasing effect.—Rochester Democrat.

Mr. Dubinsky showed his virtuosity in two groups, the first of selections by Russian composers, Glazounoff, Rimsky-Korsakoff and Davidoff; and the second, a varied collection of Irish folk songs, a serenade by Casella, and Popper's Hungarian Rhapsody. His playing was a decided contribution to the success of the evening.—Rochester Journal.

Mr. Dubinsky also appeared twice, compassing a wide range of numbers and closing with an impressive performance of a Hungarian Rhapsody by Popper. Previous impressions of Mr. Dubinsky's exceptional technical equipment and artistic qualities were confirmed by his playing last night.—Rochester Herald.

"Real Music" in Hazel Bachschmid's Voice

That Hazel Bachschmid scored a success when she appeared recently with the Washington Choral Society is evident from the appended press excerpts:

There is a lot of real music in her voice, and her high notes especially are worthy of commendation. In one of the numbers she took a high "D" with ease. Real drama was injected in her rendition of Inter Nos by MacFayden and The Valley of Laughter by Wilfred Sanderson was enthusiastically received.—William Moore in the Washington Times.

She was warmly received.—Washington Star.

Her MacFayden Inter Nos was a dramatic thing and well rendered. However, one would necessarily speak of Wilfred Sanderson's The Valley of Laughter, which was very pleasingly characterized and gained no small applause.—Washington Post.

Mrs. Bachschmid has a beautiful soprano voice that is full of sweetness. She possesses art that is suave and appealing, and an appreciation in interpretation most gratifying. One of the most delightful singers of our city.—Jessie MacBride in the Washington Herald.

Mrs. Bachschmid will be heard in recital in Washington, D. C., on April 9, assisted by Charles T. Ferry, pianist, and William S. de Luca, flutist.

Patton "Outsoars" the Written Score

Following Fred Patton's appearance with the Reading Choral Society in a performance of Parker's Hora Novissima, several of the critics eulogized him as per the attached criticisms:

All he sings is in fully related mood and makes the highest appeal to intellect and refinement. Vigor, celerity, veracity and elegance of vocal grandeur are included in everything he undertakes. True legato and the peak of faithful dramatic expressiveness are always marked in his heroic ring, and at times he outsoars the written score. He showed remarkable breath control and pungency of dramatic detail.—Dr. Walter Heaton, Reading Herald-Telegram, March 15.

It was a pleasure to listen to his artistic interpretation of the bass aria Spe modo vivitur.—W. Richard Wagner, Reading Times, March 15.

Mr. Patton sang his solo numbers with fine voice and artistry of interpretation.—Philadelphia Ledger, March 15.

Re-engagements the Rule for Mrs. Lawson

The many re-engagements filled during the season by Franceska Kaspar Lawson, soprano, speak well for her ability in concert, oratorio and song recital. In July she will sing for the third time at William and Mary College in Virginia and also during the same month for the third time at the University of Virginia.

On March 6, Mrs. Lawson made her second appearance in recital in Doylestown, Pa., and the following day a headline in the Bucks County Daily News read: "Delightful Recital in School Auditorium Enjoyed by Large Audience." After an appearance in Lambertville, N. J., March 8, the Lambertville Beacon eulogized Mrs. Lawson as follows:

As soloist, Mrs. Franceska Kaspar Lawson, famous soprano of Washington, D. C., with her exquisite voice and winning personality, thrilled her audience from the opening song, The Lass With the Del-

(Continued on page 66)

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MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas; Classes beginning first week in June; second week in July.

LAURA JONES RAWLINSON, Portland, Ore., 61 North 16th St. June 19, 1923; Seattle, Wash., Aug. 1, 1923.

VIRGINIA RYAN, 523 Carnegie Hall, New York City.

ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal., April 16 and June 18, 1923.

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Musical Comedy, Drama and Motion Pictures

Despite Holy Week and Easter, the theaters here have enjoyed unusual success recently. The circus drew capacity audiences to Madison Square Garden on account of the school holidays and the crowds in town at this time. The Hippodrome also attracted full houses for the same reasons. It was the unusual fine attendance at all of the theaters that was the great surprise. Added to this there were several new offerings to induce visitors to attend.

If Winter Comes opened at the Gaiety on Monday night of last week. Charles Dillingham is responsible for the American production of perhaps the most talked of play in some time. Hutchinson's novel is an acknowledged masterpiece so naturally the dramatization was awaited with mingled curiosity and keen interest. The entire company is English and a rather distinguished one at that, headed by Cyril Maude and Mabel Terry-Lewis. With all the play had to offer there is no doubt it will fall far short of the novel. All of our local critics have agreed that the company could not be better—in fact it is said by many to be excellent—yet with all to recommend the play to our public, it fails to impress or even to touch on the subtle philosophy which the book does. This is by no means the fault of the production. But just another case where a great novel is not material for a play. If Winter Comes will enjoy something of a run here for the simple reason that every one will want to see the play and judge for himself.

Irene, that record-breaking musical comedy of several seasons ago, came to the Jolson Theater for a short run. Surely there is no one who did not see that charming production. Perhaps having enjoyed it once there will be enough to fill the big house, who will want to listen again to the music and spend a pleasant evening.

Mrs. Fisk was star of The Dice of the Gods which had its premiere at the National Theater last Thursday evening. She received fine notices, and this new play is considered her best in years.

Morphia, which was presented at special matinees at the Eltinge Theater, with Lowell Sherman as star, was also given as a regular attraction at that house last week.

CINDERS.

On Tuesday evening of the same week, Edward Royce presented Cinders, which, as the program states, is a comedy with music. But in reality it is the modern type of musical comedy. This dainty and charming production inaugurated the new Dresden Theatre which thousands of people will be surprised to know was the former home of the Ziegfeld Midnight Follies, atop the roof of the New Amsterdam Theater. Gone forever is the old atmosphere, and in its place is a rather attractive little theater seating only a few hundred people, given an entirely new decoration and renamed the Dresden. There was really something regrettable as we sat there and remembered the dozens of times we had visited this famous place, and we missed the really remarkable performances that Mr. Ziegfeld had, and the galaxy of famous beauties that made up the Midnight Follies.

Rudolf Friml wrote the musical score for Cinders. There were a great many numbers which were very catchy and tuneful, and yet at the same time they seemed reminiscent—but only reminiscent of former Friml scores, for this musician has an idiom all his own. This new musical comedy is another Cinderella story in a new dress, and Edward Clark who wrote the book did not exert very much effort nor originality, and yet with all its banality Cinders is a most entertaining and colorful production. The title role is played by Nancy Welford, a youngster, who radiates youth and personality which is rarely experienced these days with musical comedy stars. She gives one the impression of being about fifteen with her singing and her dancing and naturally her looks. She is the daughter of Dallas Welford, the clever comedian. If Cinders were the poorest of material, Nancy Welford would make it a "hit."

The next in interest was Queenie Smith, the dancer. We saw Miss Smith in the early fall with Edith Day in Orange Blossoms, and while she was oftentimes amusing, and of course dances very well, her part in Cinders, that of Tillie, the cashier girl, gives her a much better opportunity. She seems to be developing a keen sense of humor and her dances and songs with Fred Hillebrand were among the bright spots. The cast also had Margaret Dale and John Brewer, both well known in the dramatic field. They had little to do—which was of course surprising. And the next thing that impressed us most was a sextet of singing show girls. These statuesque creatures are only supposed to wear gorgeous and startling gowns, and this they do in Cinders, but—surprise of surprises—they sing. And surprise number two, several of them have very good voices. Their ensemble singing was unusual for show girls. They made quite a hit in their Hawaiian Shores Song, with Miss King as soloist.

Mr. Royce has made a most artistic production out of this musical comedy, and with its many elements it undoubtedly will be one of the summer attractions.

MITZI IN NEW PLAY.

Mitzi, the dainty little Henry W. Savage star, opened her new comedy, Minnie an' Me. Reports from Bridgeport say that the crowds that saw her at the Majestic Theater have broken all records for one night stands around New York. This new musical comedy begins at the Colonial Theater, Boston, on April 16. Zelda Sears and Harold Levy have written the book and music. This is the same clever pair who are responsible for Peggy Wood's success, The Clinging Vine, now playing in New York at the Knickerbocker Theater.

THE RIALTO.

Last week's program at the Rialto opened with the Dance of the Hours from Ponchielli's La Gioconda, Hugo Riesenfeld and Joseph Littau conducting the Rialto Orchestra with their accustomed skill. More than usually interesting was Riesenfeld's Classical Jazz which followed. It showed the plagiarism which characterizes so many of our modern popular successes, playing first the classic and then its modern counterpart. For instance, there was the Minute Waltz of Chopin made over into Castle of Dreams from Irene; Un bel di, from Madame Butterfly, camouflaged as The Vamp; music from Tosca masquerading in Avalon, and Gounod's Faust dressed up as Broadway Rose, as well as another Chopin work transformed into I'm Always Chasing

Rainbows. The Three Little Maids proved to have supple bodies and nimble toes and their eccentric dance was one of the special features of the program. C. Sharpe Minor at the Wurlitzer gave two numbers, The Holy City and a rural oddity designated as The Village Wedding; the latter was by far the better and won hearty applause. Johann Strauss' delightful Roses of the South served an excellent medium for the art of Orilee Dix, dancer. The feature picture was Grumpy which moved down after a most successful week at the Rivoli. Of special interest was a Bray Radio film. The Mystery Box, which endeavored to make clear the mysteries of radio. The Rialto Magazine, and Felix the Cat in The Ghost Breaker, completed an excellent program.

THE STRAND.

During the season there have been many pictures shown on Broadway which have drawn enormous crowds, but seventy-five to one Harold Lloyd in Safety Last heads the list of successes in point of the number of people clamoring for admission. On the evening the writer attended the performance the theater was packed to the doors, the lobby presented a typical subway scene during rush hours, and many people stood around the entrance to the theater unable to gain admittance. Undoubtedly some of the interest manifested in the picture is due to the fact that the "Human Fly" lost his life during the filming of it; but there are those who contend that this would keep many people away from seeing the picture. However, Safety Last is well worth seeing on its own account, for the situations in which Harold Lloyd is placed, though many of them are exceedingly perilous, is funny from start to finish. During the entire picture the audience either screamed with laughter or held its breath for fear of what would happen to Harold Lloyd. It is not surprising that the management of the Strand Theater has decided to show the picture for a second week.

The principal soloist at this theater last week was Eldora Stanford, who sang A Kiss in the Dark, and the setting arranged for her was most effective. When the curtain went up a gentleman was seated comfortably in a big arm-chair reminiscing, and Miss Stanford sang to him apparently from a gold-framed picture on the wall. This charming young coloratura soprano is a great favorite with Strand audiences, having been billed frequently at this theater.

THE RIVOLI.

The picturization of Edith Wharton's Glimpses of the Moon, with Bebe Daniels, Nita Naldi and David Powell, was the feature at the Rivoli last week. It was an Allan Dwan production, and one of fine photography. An exceedingly clever Buster Keaton comedy, The Electric House, the regular Rivoli Pictorial, and the last scene from Queen Elizabeth, the first American picture made by Sarah Bernhardt, and here shown as a tribute to the great tragedienne, made up the remainder of the pictorial program. As for the music, it began with the sixth Hungarian rhapsody of Liszt, played by the Rivoli Orchestra, Frederick Stahlberg and Willie Stahl conducting, and with the effective cymbalom solo played by Bela Nyary. It is interesting to note that whatever audiences may think of other works, there is never any doubt as to the success of one of the Hungarian rhapsodies. Another favorite is Riesenfeld's Classical Jazz, which followed the overture; while it was being played there was a feast for the eyes in what appeared to be a mosaic over which various colored lights were played. Agnes Neudorff, soprano, and Laurie Boone, baritone, sang Hawthorne's Whispering Hope. The voices were unusually well matched and blended effectively. The Serova Dancers, Alma, Lucy and Hedwig, lent the proper balance to the program with their terpsichorean offering.

THE CAPITOL.

The musical program at the Capitol last week was unusually well arranged and rendered under the skilled baton of Erno Rapee (at least the writer heard the orchestra play under his direction on Friday evening last), and following the picturesque setting of the prelude to the feature, Where the Pavement Ends, the applause was tremendous. The prelude, entitled A South Sea Island Incident, began with a well rendered solo by Harry Truax, which was the ever popular and tuneful On the Road to Mandalay. Then the eye was carried to a portion of the South Sea Islands, where a chorus and solo voice, Betsy Ayres, gave a fascinating interpretation of Maori Moon, music by William Axt and David Mendoza, assistant conductors. It is a catchy tune and should become exceedingly popular.

Henry M. Dunham's tone poem, Aurora, was finely given as an opening number and the Impressions of Cavalleria Rusticana, Mascagni, proved to be the high light of the evening. Elsa Stralia's rich and powerful voice was heard in the romanza of Santuzza, in the duet with Alfio (Desiree La Salle) and in the final number of this operatic conception—the Prayer—in which the work of the ensemble was most commendable. William Robyn deserves special mention for his excellent singing (off stage) of The Siciliana. The Capitol, in giving these weekly excerpts from various operas, is doing a great deal toward educating and interesting the non-opera goers.

Where the Pavement Ends, with Alice Terry and Ramon Navarro in the leads, offered much to interest, and gave a few thrills to the capacity audience. MAY JOHNSON.

Paderewski to Return

Paderewski will return next season for a tour of this country. This announcement has been made by George Engles, under whose concert direction Mr. Paderewski made his triumphant return to the world of music last fall, after an absence of five years. Mr. Engles said that the pianist will begin his American engagements next season in the latter part of November.

Dunning Normal Classes Announced

Harriet Bacon MacDonald has announced normal classes in the Dunning System of Improved Music Study for Beginners, Inc., in Dallas, Tex., in June; Cleveland, O., in July, and Chicago, Ill., in August. Five of the accredited normal teachers of the Dunning System are from Mrs. MacDonald's classes.

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Salvi's April Bookings

Rounding out his usual season of one hundred concerts, Alberto Salvi, well known harpist, is appearing in the following cities: Wichita Falls, Amarillo, Tulsa, Fort Worth, St. Louis, Scarsdale, Wilmington, Kitchener, Toronto, Roselle Park and Port Chester. Early in May, Mr. Salvi has two recitals in Havana, Cuba.

Easton Recital, April 20

Florence Easton, assisted by Elinor Warren, composer-pianist, will appear in recital at Aeolian Hall on Friday evening, April 20. An interesting program will be given.

MANY NEW CONTRIBUTORS TO MACDOWELL COLONY FUND

When on December 30 last, Mrs. Edward MacDowell was disabled by a taxicab accident so that she is still unable to leave her apartment, Joseph Regneas was the first to propose, in a letter to the *MUSICAL COURIER*, that a fund be raised for the support of the MacDowell Colony at Peterborough, N. H., this year, which will lack the usual support given it from the earnings of Mrs. MacDowell herself. Mr. Regneas' letter was as follows:

I have just heard of the unfortunate accident to Mrs. Edward MacDowell, on the eve of her departure for a recital tour. Mrs. MacDowell is likely to be incapacitated for some time under the most favorable conditions.

Since the income from these recitals is one of the great mainstays of the Peterborough Colony, it would be a nice compliment, and at the same time act as a balm during her days of convalescence, if a fund were raised to partly take the place at least of the income lost through her indisposition.

To further such a plan, I beg to subscribe \$100 (one hundred dollars) with the understanding that twenty-five of my colleagues, or those interested in the Edward MacDowell Association, will subscribe a like amount.

May I ask you to give publicity in your valued paper and also act as recipient of this fund?

Faithfully yours,
(Signed) JOSEPH REGNEAS.

New York, January 1.

Following Mr. Regneas' suggestion, the fund has steadily been gaining by voluntary contributions from individuals, from various MacDowell Clubs (of which there are many scattered throughout the United States), and from other musical organizations.

A number of additional contributions have been received during the past week. A Poets' Benefit for the Colony, given at Charleston, S. C., netted \$130. Other contributors were as follows:

MacDowell Music Club.....Washington, D. C.
Mrs. Farr.....Wilkes-Barre, Pa.
Monday Musical Club.....Benton Harbor, Mich.
Cheshire Music Club.....Cheshire, Conn.
Emilie Frances Bauer.....New York City
Mrs. F. R. Hazard.....Syracuse, N. Y.

The value of the work which, by the aid of this fund, Mrs. MacDowell will be able to continue, is beyond question. The *MUSICAL COURIER* again urges all in any way connected with or interested in music to be generous.

The *MUSICAL COURIER* will continue to act as collector for the fund. Contributions, which will be acknowledged in these columns, should be addressed to the MacDowell Colony Fund, care *MUSICAL COURIER*, 437 Fifth Avenue, New York.

NEW YORK CONCERTS

(Continued from page 42)

Symphony, played by the orchestra, and Josef Lhevinne was again the soloist, playing Liszt's E flat concerto for piano and orchestra.

There were a great many empty seats which was quite a surprise, but those who had weathered the bad day were most enthusiastic, and in truth the performance deserved all of the bravos received. Lhevinne played brilliantly, and received one of the most demonstrative greetings any artist has been accorded at these concerts. He was forced to bow numerous times. Mr. Mengelberg was also the recipient of much applause, and made a brief acknowledgment, thanking the audience for their ovation. The Philharmonic concerts for the season have been unusually interesting, and the musicians have played as brilliantly as Mr. Mengelberg has conducted.

RUBY McDONALD

Ruby McDonald, an Australian violinist, was heard in a violin recital at the Princess Theater, Sunday afternoon. Her program was an exacting one, to which her powers of technique and interpretation proved equal. Her program consisted of Tartini's Pastorale, the presto from Raff's C minor sonata, a Mendelssohn concerto and shorter numbers by Glinka-Balakireff-Auer, Sarasate, Hummel, Schumann and Schubert-Kreisler, also two Irish airs arranged by Miss McDonald. A broad, full tone, sympathy of interpretation and vigor marked her performance.

GEORGIA MacMULLEN

Georgia MacMullen, soprano, rendered an interesting program at the Princess Theater, Sunday afternoon. Her songs comprised groups of German (Schubert, Brahms and Rückert), French (Reynaldo Hahn, Debussy, Pierné and Decréus) and English, with arias from Die Tote Stadt (Korngold) and Hérodias (Massenet). Songs by Carl Hahn, Werner Josten, Wintter Watts, Charles Huerter and La Forge made up her last group. Miss MacMullen has a voice which, though not large, is very sweet in quality. Her excellent diction adds to the pleasure her singing affords. Coenraad Bos played his usual artistic accompaniments.

REINALD WERRENATH

A throng of admirers of Reinald Werrenrath crowded Carnegie Hall, April 8, each hoping to hear his favorite Werrenrath interpretation during the course of the program announced as popular. Not many could have been disappointed considering the number of items listed and encores given. There were many sea ballads, including Duna, love songs and songs of home and mother. None of his popular successes were withheld, not even Mandalay. And everyone was delighted and clamored for more. It is not hard to understand why the average audience enjoys hearing this robust young baritone sing this sort of thing. Such songs reflect the tendency of Americans to be normally sentimental and Mr. Werrenrath sings them sincerely, with frank desire to convince and with such meticulous enunciation that every word is intelligible.

But Mr. Werrenrath has a great deal more than a beautiful voice under perfect control, virility and an understanding of human nature. The subtly well-made program had ample ballast on the side of seriousness, notably the four Brahms' settings of Biblical texts from Ecclesiastes, the Apocrypha and Corinthians I. Evidencing the highest in-

tellectual appreciation and sensing of their dignified style, Mr. Werrenrath's interpretations of these rarely heard masterpieces was a vital experience to everyone, especially to Brahms lovers. Three Grieg songs, also too seldom heard, were excellently done and the Credo, from Verdi's Othello, attained a high point dramatically. Harry Spier accompanied efficiently and effectively. Although this was Werrenrath's third recital it is to be regretted that the season, as far as such artists go, is so short.

Mr. Henderson writes in the Herald: "These characteristic lyrics of Brahms are not sung often. Indeed they could not be, for they are too deeply felt, too profoundly thought and too nobly expressed to appeal to many thousands of hearers. But Mr. Werrenrath's followers are faithful to him whatever heights he ascends, and his interpretation of this set of songs was heard yesterday with close attention and followed by a demonstration which had every evidence of sincerity."

ROSA RAISA AND GIACOMO RIMINI

It took all of the tremendous capacity of the Hippodrome to accommodate the people who tried to hear Rosa Raisa and Giacomo Rimini at the matinee recital Sunday afternoon, April 8.

Every time Rosa Raisa comes to New York for a recital she seems in better voice. Only one word can properly describe her singing on Sunday afternoon, and that is "beautiful." Of course, she was expected to offer some great operatic selections, and she did not disappoint. This time, however, she made a departure from her usual program and included a group by Woodman and Hageman, sung in English. In these she revealed the wonderful interpretive artist that she is.

Mr. Rimini sang an aria from Hamlet and another from Ernani, revealing a splendid voice. Compared with such an artist's voice as Raisa, anyone is liable to suffer by comparison, but there is no question, however, of Mr. Rimini's ability. He gave great pleasure and was heartily encored. Needless to say, the two artists rendered the usual duets. The clamor for encores was graciously acknowledged by both.

The complete program follows: Bolero, from Vespre Siciliani (Verdi), Mme. Raisa; Drinking Song, from Hamlet (Thomas), Mr. Rimini; group of Russian songs—Autumn (Arensky), O, Cease Thy Singing (Rachmaninoff), Be It Bright Day (Tchaikowsky), Mme. Raisa; duet, Squille Soavi (Denza), Mme. Raisa and Mr. Rimini; English group—Ashes of Roses (Woodman), Happiness (Hageman), At the Well (Hageman), Mme. Raisa; aria from Fedora (Giordano), Warrior Song (Brüll), Mr. Rimini; aria from Ernani (Verdi), Mme. Raisa; duet from Don Pasquale (Donizetti), Mme. Raisa and Mr. Rimini.

ACROSS THE COUNTRY

(Continued from page 55)

baritone; Lois Brady, contralto; Mrs. H. V. Tanner, soprano; Helen Richardson, alto, and Mesdames H. L. Bomar, W. C. Cooke, Q. S. Halliday and Marie Epton, violinists, who played the pastoral symphony from the Messiah. D. L. S.

Stamford, Conn., March 29.—The Schubert Club Recital, March 28, was given by Valerie Deucher, soprano, and was in the form of a costume song recital. Her first group, most artistically rendered, was made up of old French chansons. The next group was sung in a picturesque Bretonne costume and included such numbers as Avec mes Sabot and Ronde des Filles de Quimperle. Her other two groups were of American Indian and Negro Spirituals.

At the state contest for young artists, held in Sprague Hall, New Haven, March 24, Carolyn Finney Springer won highest standing, also winning the cash prize given to the contestant holding the highest points. Miss Springer is a member of the Schubert Club. E. A. F.

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Dolores at Ritz Carleton April 26

Mina Dolores, the soprano, will give a recital at the Ritz-Carleton, Philadelphia, on April 26.

Alfred Wilhelm Hansen Dead

Alfred Wilhelm Hansen, head of the well known European music publishing house of Hansen, the largest firm of its kind in northern Europe, with headquarters at Copenhagen and branches in numerous other cities, recently died in the Danish capital. It was through Mr. Hansen's house that nearly all of the Scandinavian composers known today were introduced to public notice. The business will be continued under the direction of his two sons, Asger and Sven.

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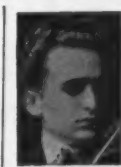
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OPINIONS OF THE PRESS

(Continued from page 63)

cate Air, to the last Caro Nome, from Rigoletto. Her program consisted of old English classical airs, songs of foreign lands, selections from opera and American songs. Much favorable comment was heard on the manner in which she presented the numbers of her varied program, and her return is eagerly anticipated by the music lovers of Lambertville and New Hope.

Lee Pattison's Fox Trot to Be Published

When Guy Maier and Lee Pattison gave their second recital of the season in Jordan Hall, Boston, on March 24, they introduced two innovations. Instead of giving an entire program of two-piano numbers, each artist contributed a solo group. According to the Boston Globe:

The feature of the afternoon was not the solos, but a surprise. Mr. Maier announced to the audience when Casella's Fox Trot was reached on the program that it could not be played because the music had gotten mislaid and no other copy had been obtainable for the rehearsal. He went on to remark that Mr. Pattison felt that they really must play some fox trot, and had composed one especially for the occasion, which they would and did play. . . . Mr. Pattison's fox trot is not a futuristic enigma, but a lively and graceful piece obviously akin to current popular music. It had to be repeated in response to loud and long continued applause. As Mr. Maier remarked to the audience, the time has come when musicians should take the first step toward a really American type of music by doing what composers in every other country have done and perfecting our own spontaneous native popular music. Nobody but an unmitigated highbrow could possibly object to such entertaining and tasteful music as this fox trot, which seems likely to become a favorite piece.

The number which bears the title of The Land of Bye and Bye will undoubtedly be a popular encore number on Maier and Pattison programs next season. Meantime it is likely to gain an even wider public as it will be published shortly by T. B. Harms, Inc. The lyric of the song has been written by Edward W. Lowrey, associate manager of Daniel Mayer.

What the Critics Think of Chamlee in Manon

Mario Chamlee again displayed his rare voice and art when he appeared in Manon at the Metropolitan Opera House on Wednesday, March 7, the New York critics eulogizing him as follows:

Mario Chamlee was the Des Grieux, repeating his admirable interpretation of the Beve and growing to something like perfection in Ah, fuyez.—Katharine Spaeth in the Evening Mail.

Mr. Chamlee sang with beauty and distinction.—Evening Post.

Mario Chamlee's ringing tone and smooth singing were welcome. His voice was in excellent condition. Mr. Chamlee could be heard oftener with pleasure.—Evening World.

Mario Chamlee was the Chevalier des Grieux. His interpretation of the role is so familiar that it calls for no comment.—W. J. Henderson in the Herald.

Werrenrath a Virile Musician

Reinold Werrenrath appeared in Rochester, Minn., on March 2, and following are some of the impressions he left:

Rarely do we hear a voice so admirably placed and under such perfect control as Mr. Werrenrath's rich baritone.—Rochester Post and Record, March 3.

Werrenrath is, without question, a virile musician. His voice is rich and mellow, especially in the high notes; and his good presence

and sympathetic personality all contribute to his success.—Rochester Daily Bulletin, March 2.

After Mr. Werrenrath's appearance in Topeka, Kans., on March 5, the newspapers reported as follows:

I have heard baritones but none, I think, who are his equal in voice control or with a more pleasing timbre of voice. He is an artist.—The Topeka Daily Capital, March 6.

This young American chap is a first grade artist who not only possesses a resonant voice with a manly ring in it, but he impresses me as being representative of what we most admire in a man.—Topeka Daily State Journal, March 6.

Raymond Havens Wins Critical Admiration

Praise of an uncommon nature was bestowed upon Raymond Havens after his recent Boston recital in Jordan Hall. Philip Hale said in the Boston Herald:

There are pianists that perform Bach's music as if they were priests officiating at a solemn ceremony. They play with their hands, but they are on their knees. Mr. Havens rightly recognizes the fact that



RAYMOND HAVENS

Bach was, after all, a human being, whose compositions are not necessarily of plenary inspiration; a man who could write as dull music as Beethoven and Wagner at their worst. . . . Probably a pianist giving a recital in order to retain the respect of the conservative must play a sonata in three movements by Ludwig van Beethoven, The Deaf Man of Bonn. If this must be, the Appassionata is as wise a choice as any. Mr. Havens gave the familiar music an impressive reading; the "passion" was there, but it did not boil over, nor was

it so subdued that one wondered at the title. Mr. Havens played in musical as well as virtuoso manner.

In the Transcript, Warren Storey Smith:

But if exception may be taken to Mr. Havens' choice of the Appassionata at least there is little cause to quarrel with his performance. In the first movement he avoided dynamic excesses and exaggerated contrasts. He courted euphony and fluency rather than violent "passion"—and the music gained thereby. The variations were played with elegance and taste, and although Mr. Havens made no attempt to storm high heaven in the finale, his relatively reticent way with it was by no means unpleasing. There have been thundering performances of this music that brought only a sense of futile din. With Chopin also, and with Liszt as well, Mr. Havens seemed content not to probe beneath the surface for obscure meanings, or to force the music beyond natural bounds.

Hackett Soloist with Boston Symphony

Again the sterling art of Arthur Hackett won its reward in the enthusiastic reception accorded him as soloist with the Boston Symphony in New York, March 17. The following are a few brief excerpts from the press:

To Arthur Hackett fell the solo pronunciation on Das Ewig Weibliche, which he sang in that same style and with as radiant a voice as he used upon it half a dozen years ago.—Evening Sun.

Mr. Hackett sang admirably above the chorus and orchestra, with crystal tone and diction.—Times.

To the effect of the chorus, Mr. Hackett's intelligent singing of the solo part also contributed much.—Tribune.

Arthur Hackett's fine voice and admirable delivery in the solo work. . . .—Herald.

Elena Gerhardt Sings in London

Elena Gerhardt opened her London season at Queen's Hall on March 2. The announcement that she would sing an all-Schumann program, including the Frauenliebe und Leben cycle, brought out an overflowing audience which taxed the capacity of the immense hall and resulted in many being turned away. Miss Gerhardt was received with great warmth and was forced to repeat many songs and add a number of extras. Miss Gerhardt was to have opened her English tour with the Liverpool Philharmonic on February 27, but stormy weather detained the Berengaria, on which she crossed, and another singer had to take her place. Her Liverpool engagement was changed to take the form of a recital on March 17. She also sang in the Brand Lane series in Manchester on March 4, making her first appearance there since the war. She also gave an all-Schubert program at St. Andrews Hall, Glasgow, on March 6. The demand for seats for her second London recital also at Queen's Hall, on March 20, was so great that she was persuaded to give a third one on March 12. Meantime she will fill several other engagements in the English provinces and will then sing in Spain before returning to her home in Leipzig.

Easton Gives "Unqualified Pleasure" in Berkeley

"Easton gave unqualified pleasure with her vocal artistry and graciousness." Such was the content of a telegram received by her managers after Florence Easton, now on a Western concert tour, had sung in Berkeley, Cal. The Berkeley Musical Association was the signer of the message.

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